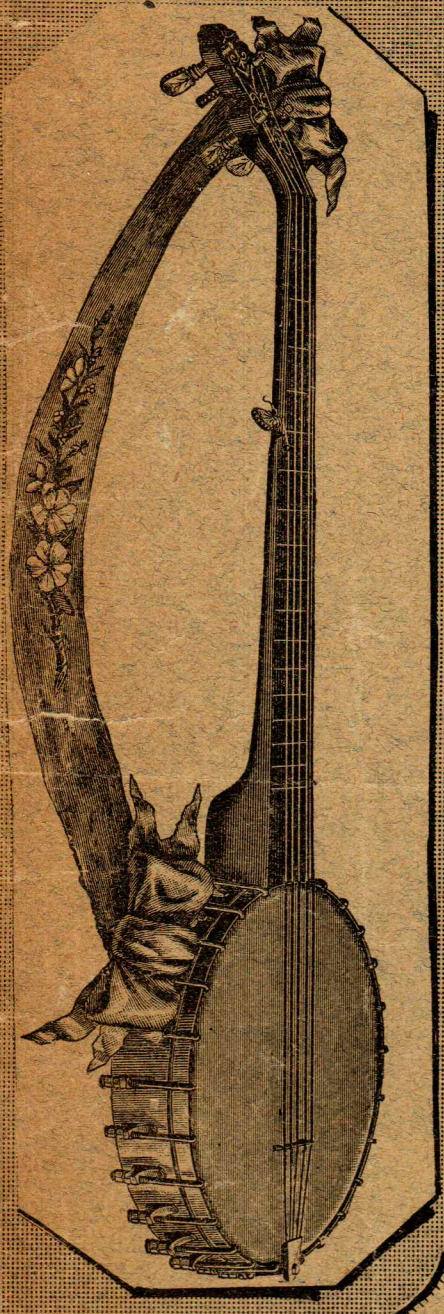
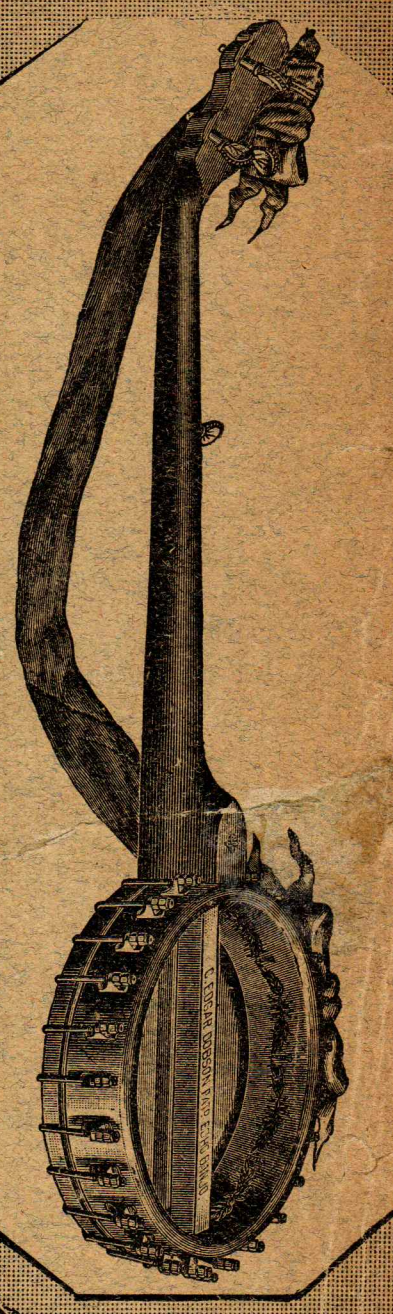
C. EDGAR DOBSON'S

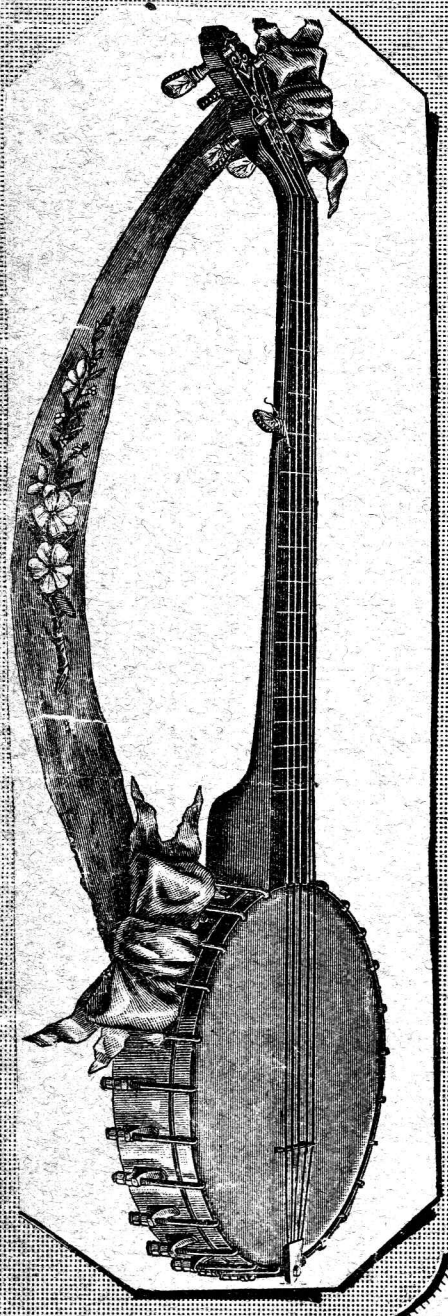


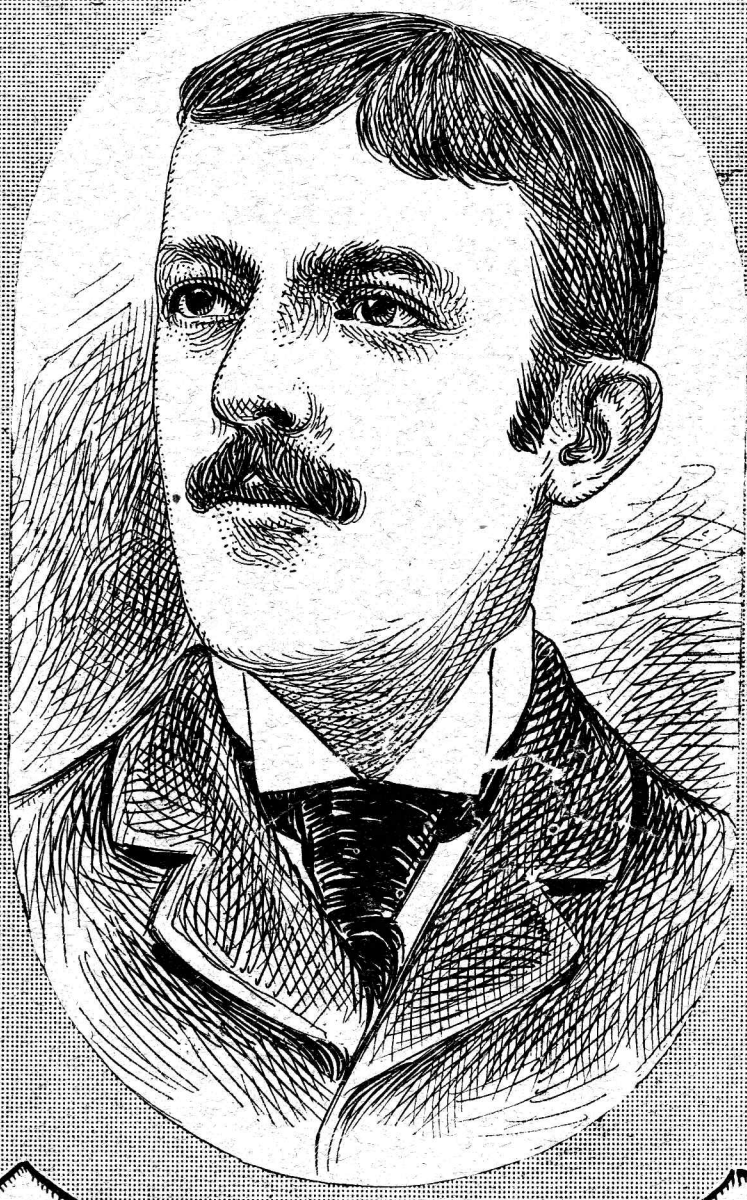


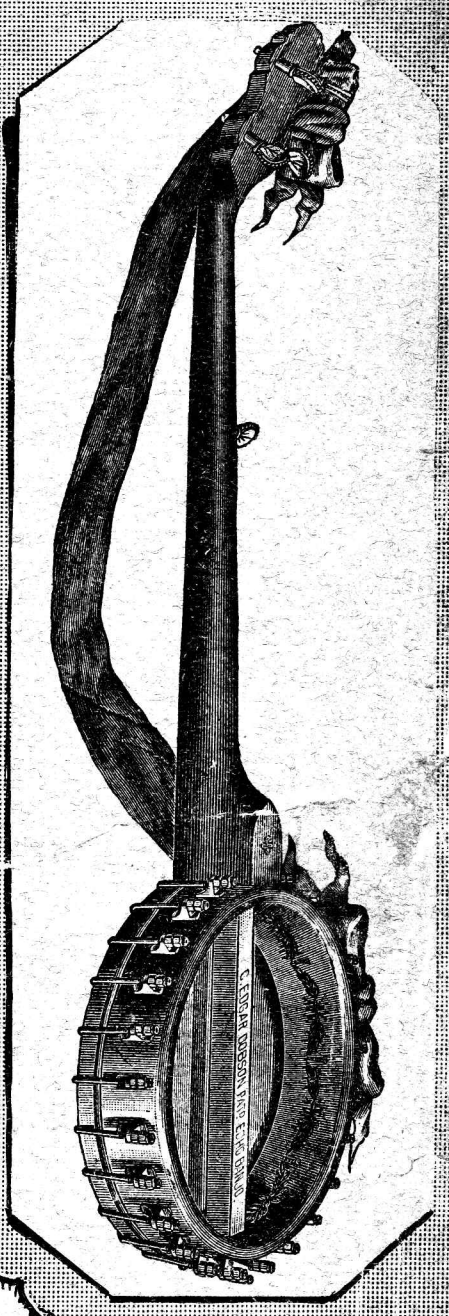
"ECHO" BANJO INSTRUCTOR

NEW YORK:
Published by THE GRAHAM AUSTIN PUB. CO. 692 Sixth Ave.

C. EDGAR DOBSON'S







"ECHO" BANJO INSTRUCTOR

NEW YORK:
Published by THE GRAHAM AUSTIN PUB. CO. 692 Sixth Ave.

C. EDGAR DOBSON'S

"ECHO" BANJO INSTRUCTOR

CONTAINING

A COMPLETE ELEMENTARY COURSE,

ALSO

BANJO SOLOS, BANJO DUETS,

AND

BANJO AND PIANO DUETS.

Second Edition, Revised and Enlarged.

NEW YORK:

Published by THE GRAHAM AUSTIN PUB. CO. 692 Sixth Ave.

Copyright MDCCCXCII and MDCCCXCVIII, by C. EDGAR DOBSON.

A VOCABULARY OF TERMS USED IN MUSIC.

Abbandono. Despondingly.
Accelerando. With gradually increasing velocity of movement.
Accent. A slight stress placed upon a note.
Accidentals. Occasional sharps, flats and naturals before notes.
Acute. High, as to pitch.
Adagio. A very slow degree of movement.
Affettuoso, or *Con affetto.* With pathos.
Agitato Con agitazione. With agitation, anxiously.
Allegramente. With quickness.
Allegretto. Not so quick as *Allegro.*
Allegrezza. Joy; as *Con Allegrezza*, joyfully, animatedly.
Allegrissimo. Extremely quick and lively.
Allegro. Quick, lively. Frequently modified by the addition of other words; as—
Allegro agitato. Quick, with anxiety and agitation.
—— *assai.* Very quick.
—— *comodo.* With a convenient degree of quickness.
—— *con brio.* Quick, with brilliancy.
—— *con fuoco.* Quick, with fire.
—— *con moto.* Quick, with more than the usual degree of movement.
—— *con spirito.* Quick, with spirit.
—— *vivace.* With vivacity.
—— *vivo.* With unusual briskness.
Al Segno, Al Seg. Or the character 𝄋 signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *Fine*, or mark 𝄐 over a double bar.
Amoroso, or *Con amore.* Affectionately, tenderly.
Andante. Slow and sedate, but in a gentle and soothing style.
Andante affettuoso. Slow, but pathetically.
—— *con moto.* Slow, but with emotion.
—— *grazioso.* Slow, but gracefully.
—— *maestro.* Slow, with majesty.
—— *non troppo.* Slow, but not too much so.
—— *pastorale.* With pastoral simplicity.
Andantino. Somewhat faster than *Andante.*
Animato, Con anima. With animation, in a spirited manner.
Appoggiatura. A note of embellishment.
Arpeggio. Notes of chords taken in rapid succession.
Assai. Very; as *Allegro assai*, very quick.
A tempo. } In time. To denote that after some short
A tem. } relaxation in the time, the performer must return to the original degree of movement.
A tempo giusto. In strict and equal time.
Ben. Well; as *Ben marcato*, well marked.
Brillante. A showy and sparkling style of performance.
Brio. With brilliancy and spirit.
Calando. Gradually diminishing in tone and quickness.
Calore. With much warmth and animation.
Cantabile. A graceful and singing style.
Cantando. In a singing manner.
Chord. A combination of several sounds, forming harmony.
Chromatic. Proceeding by semitones.
Coda. A few bars added at the close of a composition.
Con. With; as *Con espressione*, with expression
Con dolcezza. With sweetness.
Con dolore. Mournfully
Con grazia With grace.
Con gusto, Gustozo. With taste.
Con moto. In an agitated style.
Con spirito. With quickness and spirit.
Crescendo, or *Cresc.* With a gradually increasing quantity of tone.
Da Capo, or *D. C.* Often written at the end of a movement, to indicate that the performer must return to and finish with the first strain.
Dal. From; as *Dal Segno*, from the sign; a mark of repetition.
Deciso. With decision, boldly.
Decrescendo. Gradually decreasing in quantity of tone.
Delicamente. } Delicately.
Delicato. }
Diatonic. Naturally; that is, according to the degrees of the major or minor scale, or by tones and semitones only.
Diminuendo, or *Dim.* Implies that the quantity of tone must be gradually diminished.
Dolce, or *Dolc.* A soft and sweet style of performance.
Dolcezza, or *Con dolcezza.* With sweetness and softness.
Dolcissimo. With extreme sweetness.
Dolente, Con dolore, or *Con duolo.* Sorrowfully.
Doloroso. A soft and pathetic style.
Elegante. With elegance.
Energico, Con energia. With energy.
Espressivo, or *Con espressione.* With expression.
Finale. The last movement.
Fine. The end.
Forte, or *For.*, or simply *f.* Loud.
Fortissimo, or *ff.* Very loud.
Forzando, Forz, or *Fz.* Implies that the note is to be marked with particular emphasis or force.
Fuoco, con. With intense animation.
Furioso Con furia. With fire.
Furore, con. With fury.
Giocosamente, or *Giocoso.* Humorously.
Grandioso. In a grand and elevated style.
Grave. A slow and solemn movement.
Grazioso, or *Con grazia.* In a flowing and graceful style.
Gusto, Con Gusto. With taste.
Impeto. With impetuosity.
In. In; as *In tempo*, in time.
Innocente. In a simple style.
Intrada. } A short introductory movement.
Introduzione. }
Larghetto. A time slow and measured in its movement, but less so than *Largo.*
Largo. A very slow and solemn degree of movement.
Legato. In a smooth and connected manner.
Legatissimo. Exceedingly smooth and connected.
Leggierissimo. With the utmost lightness and facility.
Leggier, or *Con leggierezza.* With lightness and facility of execution.
Lentando. With increasing slowness.
Lento. In slow time.
Lugubre. Mournfully, sadly.
Lusingando. Soothingly, persuasively.
Ma. But; as *Allegro ma non troppo*, quick, but not too much so.
Maestoso. With majestic and dignified expression.
Marcato. In a marked and emphatic style.
Marcia. A march.
Marziale. In a martial style.
Mestoso. Sadly, pensively.
Mezzo. In a middling degree or manner; as *Mezzo forte*, rather loud.
Mezza voce. With moderation as to tone; rather soft than loud.
Moderato. With a moderate degree of quickness
Morendo. Gradually subsiding in regard to tone and time.
Mosso. Movement; as *Più mosso*, with more movement, quicker.
Moto, or *Con moto.* With agitation, anxiously.
Passionate, or *Con passione.* Impassioned.
Pastorale. A soft and rural movement.
Perdendo, or *Perdendosi.* A gradual diminution of tone and movement.
Pesante. Impressively.
Pianissimo, or *pp.* Extremely soft.
Piano, or *p.* Soft.
Più. An adverb of augmentation; as *Più presto*, quicker.
Plantivo. Expressively.
Poco. A little, or rather; as *Poco Presto*, rather quick.
Portamento. A gliding from one note to another.
Preludio. A prelude, or introductory movement.
Prestissimo. The most rapid degree of movement.
Presto. Very quick.
Rallentando. A gradual diminution in the movement.
Rinforzando, Rinforzato, rinf., or *rf.* With additional tone and emphasis.
Ritardando. A gradual slackening of the time.
Romanza. A simple and elegant melody.
Scherzando. In a light and sportive manner.
Sciolto. With freedom and distinctness.
Semplice. With simplicity.
Sempre. Always; as *Sempre forte*, always loud.
Serioso. In a serious style.
Sforzato, sf. To be played with emphasis and force.
Slentando. A gradual diminution in the time of the movement.
Smorzando. A gradual decrease as to tone.
Soave. In a soft and delicate style.
Solo. Alone.
Sostenuto. Sustained, continuous in regard to tone.
Sotto voce. In an under tone.
Spirito, Con spirito. With spirit.
Spiritoso. With great spirit.
Staccato. Implies that the notes are to be played distinct, short, and detached from one another.
Strepitoso. In a noisy, boisterous manner.
Stringendo. Accelerating the degree of movement.
Tema. A subject or theme.
Tempo, or *A tempo.* In time.
Tempo giusto. In strict time.
Tempo primo. In the first, or original time.
Teneramente, or *Con Tenerezza.* Tenderly.
Tenuto, Ten. Implies that a note must be sustained the full time.
Un. A; as *un poco*, a little.
Veloce, or *Con velocità.* In a rapid time.
Vigoroso. Boldly, vigorously.
Vivace. With briskness and animation.

PREFACE.

Of late years the Banjo has been brought into prominence until it now ranks with the piano and violin. Of the early history of the Banjo little is known, save that it seems to be almost the only truly American musical instrument. History places its origin among the negroes of the Southern States, who, hearing their mistresses playing on the guitar, produced an imitation made out of a gourd. This story is probably true, and without doubt the origin of the Banjo is largely due to the guitar. From this rude contrivance the instrument has undergone steady development and is now perfection and elegance.

This volume has been compiled and published for the purpose of giving those who would study the clearest and best methods of mastering the Banjo. The student who desires to learn the Banjo in the most thorough manner, will find in the present work full instructions regarding the instrument, besides the principles of music as adapted to it.

The author of this work is not unknown to fame, and his name is synonymous of melodies and Southern music. His father was one of the original Banjo players of the United States, and his son inherits his musical qualities on a higher plane. With him the Banjo has reached its present position, and no well regulated family musicale is complete without it. In the best walks of life where once the harp reigned you will find instead the Banjo, Mandolin and Guitar. To him, more than to any other individual, is due the popularity of these instruments.

Many have worked a lifetime to accomplish what Mr. Dobson has succeeded doing in a few years. Besides being a prominent player and expert teacher, he is an inventor, and has patented the great "Echo" Banjo, which has the largest sale in the world. He is the author of a number of compositions, many of which have been played by P. S. Gilmore's Band, and by orchestras throughout the United States. He has performed throughout England, Ireland, Scotland, France, Belgium, Germany, Switzerland, Austria, Bavaria, and the United States. He has taught many of the best people in the City and nearly all leading professionals.

Among his Professional Pupils are

Mme. Emma Calve.
Fanny McIntyre.
Mary Penfield.
Claudie Revere.
Baby Parker, (Joseph Jefferson Co.).
Edgar V. Murtha.
Laura Burt.
Etta Hawkins.
Helen Sedgewick.
Royal Moss, son of Theodore Moss.
May Lawrence.
Helen Hewitt.
Jas. S. Burdette.
May Bennett.
Lillie Heckler.
Louise Litta.
Jos. H. Shaw.
Jos. Forman.
Jos. F. Dean.
Miss S. M. Taplin.
Homer S. Price.
Clarence Nelson.
Chas. Lloyd.
Clifford Leigh.
Wallie Eddinger.
Carrie Swain.
May Duryea.
Winnie Bixby.
Ethel Morton.
Clara Gardner.
Belle Latone.
Edward Kerr.

A few Well Known Pupils of C. Edgar Dobson.

Miss Dorothy Whitney, daughter of Mr. Wm. C. Whitney.
Miss Adelaide Douglas Randolph.
A. Bertrand Randolph.
Miss Edith Sybil Douglas.
Miss V. W. Swayne, daughter of Gen. Swayne.
Mrs. C. K. Wright.
Mr. Julian Wright.
Mrs. J. V. O'Donohue.
Rev. Jos. Flannelly.
R. M. Lyman.
Wm. F. Fleiss, Jr.
Mrs. Franklin Harper.
David Stevenson, Jr.
Emile Vatable.
Mrs. Frances M. Bixby.
Miss Marie Louise Payne.
Mrs. W. C. Demarest.
C. F. Wildey.
A. S. Dodd, Jr.
Capt. W. S. Morgan.
J. R. Paxton, son of the eminent divine.
Mr. Brewster, Carriage Manufacturer.
Mr. O. Sarony, Photographer.
W. S. Eckert, son of Col. Eckert.
Simeon Ford, Samuel Shaw, proprietors of Grand Union Hotel.
Wm. M. Farmer, Type Founder.
John and Albert McClave.
Dr. Edward Tufts.
Col. A. Bassford.
J. A. Garland, Jr.
Chas. D. Kemp, Police Captain.
Mrs. J. C. Barnard, daughter of Captain Connor.
H. E. Jenkins, Principal of 46th Street School.
Miss Nan Burnett.
Capt. Irwin.
Miss Ethel Bentley.
Miss Marjorie Paulson.
T. B. Sayre, son of the well-known author.
Mr. and Mrs. George T. Wilson.
Herbert Riker.
Miss Anna Riker.
G. M. Buery, Sculptor.
Mrs. A. L. Riker.
George Murray.
Norman Lord, (Lord & Taylor).
Master Dana Brannan, grandson of Chas. A. Dana, N. Y. *Sun*.

Members of N. Y. Bar.
- Moses H. Grossman.
- William Grossman.
- Clinton Corwin.
- Milton S. Guiterman.
- Edward A. Isaacs.
- Herman A. Heydt.
- Herman Cook.

R. W. Ferguson.
Dr. Wm. A. Rogers.
William Wall.

Thus the success of our leading Banjo, Mandolin and Guitar performers is due to the ability and skill of Mr. Dobson.

The following are a few remarks taken from the Press:

Commercial Advertiser, July 1, 1891.

Last Monday night, when Gilmore's Band played C. Edgar Dobson's Chinese Polka, the applause was so great that it had to be repeated.

New York Press, February 15, 1892.

THE KING OF BANJOISTS.— The only C. Edgar Dobson, the man who makes a banjo talk, next appeared and had the audience at his feet for ten minutes, and they would gladly have stayed there all the evening if they could have kept him on the stage. As it was he had to go back and "do it some more" three times.

New York World, May 5, 1889.

C. Edgar Dobson's banjo playing has won him a reputation of which he naturally feels proud, and many a Fifth Avenue belle owes her proficiency with the instrument to his teaching. His "Echo" banjo is a marvel in its way.

New York Sun.

Mr. C. Edgar Dobson is an expert on the banjo.

Dramatic Times, October 17, 1891.

C. Edgar Dobson, the well-known banjo player, who is one of the seven of the Dobson family noted for their excellence as banjo artists. Mr. C. Edgar Dobson is the best musician of the lot, and his services are always in demand.

New York Herald, January 7, 1888.

C. Edgar Dobson's brilliant playing on the banjo was the feature of the evening. To hear Chopin and Rubinstein rendered on the banjo was a novel treat. The instrument he played on was one of his new patent "Echo" banjos, which enabled him to produce such wonderful effects.

G.

CONTENTS.

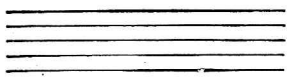
	PAGE
A Vocabulary of Musical Terms,	2
Rudiments of Music,	5–12
Scales and Chords in all the Major and Minor Keys,	13–15
Three Principal Keys for the Banjo,	16
Coming Thro' the Rye,	17
Maywood Jig,	17
Scotch Dance,	17
Bradford Waltz,	17
Polka,	17
Waltz,	17
Playmates,	18
Graham Schottische,	18
Mandolina,	19
Carnival de Venice,	19
Private Tommy Atkins,	20
Argyle March,	20
Alpine Mazurka,	21
Sadier Waltz,	21
Aborn Schottische,	22
Little Maggie May,	23
Spanish Dance,	23
A Mother's Love Will Always be the Same,	24
Cyril Schottische,	25
Home, Sweet Home,	26
Royal March,	26
Arcanum Polka,	26
Reginald Polka,	26
Trava Schottische,	27
Metropole Clog,	27
Clyde Schottische,	28
Litchfield Polka,	30
Alcorn Polka,	30
Shrewsbury Clog Dance,	31
Adelaide Polka,	31
The El Dorado York,	32
Fantastic Pastime,	34
Pupil's Jig,	34
Yankee Doodle,	34
Trixie Waltz,	35
The Ri Gi Quick March,	35
Sand Dance,	36
Edgar Clog,	37
Annie Laurie,	37
Auld Lang Syne,	37
Blue Bells of Scotland,	37
Little Sweetness,	38
Little Annie Rooney,	40
Highland Fling,	40
Good-bye, My Honey, I'm Gone,	41
Chinese Polka,	42
Echo Banjo Waltz,	43
Edmonton Clog,	44
La Victoire,	45
Gondola Polka,	46
Dance of the Cricket,	48
Ingenue,	50
Love's Dreamland Waltz,	51
La Crosse Galop,	52
On Yonder Rock,	53
Banjo Waltz,	53
The Czarina,	54
I am de Pickaninny's Mammy,	58
Meet Me on de Odder Shore,	60
Skirt Dance,	61
Old Folks at Home,	62
Young Werner's Farewell,	63
Speak Easy,	64
Minor Jig,	65
A Bunch of Shamrock from my Dear Old Mother,	66
Dresden Waltz,	67
With All Her Faults I Love Her Still,	68
Lucerne Schottische,	69
Klondike Schottische,	69
The Palms,	70
Greater New York Polka,	71
Wilmol Schottische,	71
Corresponding Keys Between Banjo and Piano,	72

C. Edgar Dobson's "Echo" Banjo Instructor.

RUDIMENTS OF MUSIC.

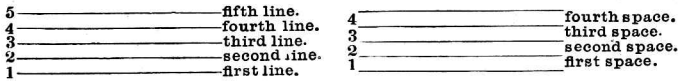
ALL musical sounds vary according to *pitch* or *tone*, and in order to express a sonnd that may be high or low, we use what is called

A STAFF.



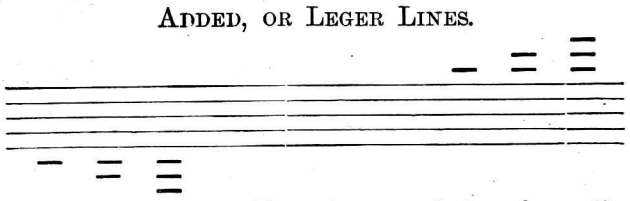
This Staff consists of five parallel lines, and all notes are expressed by characters written either upon them or in the spaces between them.

The lower line is designated as the *first* line, and the space between the first and second line is the *first* space. There are five lines and four spaces, which are named as follows:



When we wish to express sounds that may be higher or lower than those which occur upon the staff, we use what are called

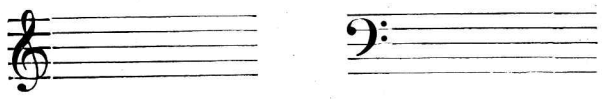
ADDED, OR LEGER LINES.



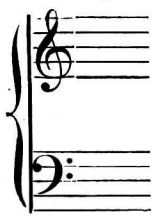
These lines are placed either above or below the staff, according to the pitch of tone we wish to indicate.

At the beginning of every staff we use a character called a CLEF. There are two Clefs in general use: the Treble Clef, and the Bass Clef, which are shown in the following examples:

THE TREBLE, OR G CLEF. THE BASS, OR F CLEF.



The Treble Clef is always used in music written for the Banjo, Violin, Flute and other *high*-toned instruments, and for tones above the middle C, in music written for Piano or Melodeon. It is also used in vocal music for Soprano and other high voices. The Bass Clef is used in music written for the Violoncello, Bass Viol, and other *low* toned instruments, and for tones below the middle C, in music for Piano or Melodeon, as well as for Bass voices in vocal music. Thus it will be observed that the Bass Clef is used to indicate low tones, the Treble Clef high tones.

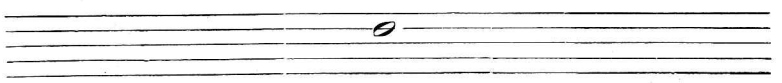
In music that is written for the Piano Forte both Clefs are used, the Treble being placed above the Bass, and the two connected by a Brace.

The Brace is also used to connect any number of staves that may be required to constitue a score, and therefore, in duets for two Banjos, two Treble Clefs may be joined by a Brace.

NOTES.

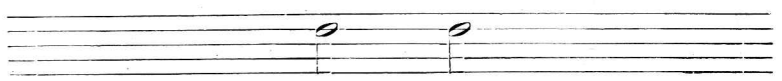
As every sound varies in regard to duration, we express the time by characters called Notes.

The longest sound in general use is a Whole Note, which is expressed by this character 𝅝, the sound of which is continued while we count four. Other notes, with their relative value, names, etc., will be found in the following:

One whole note, or Semibreve



is equal to two half notes, or Minims,

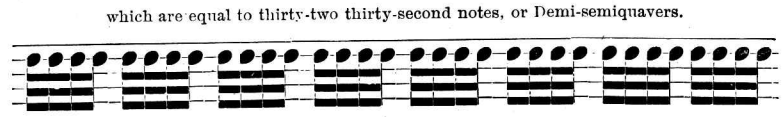


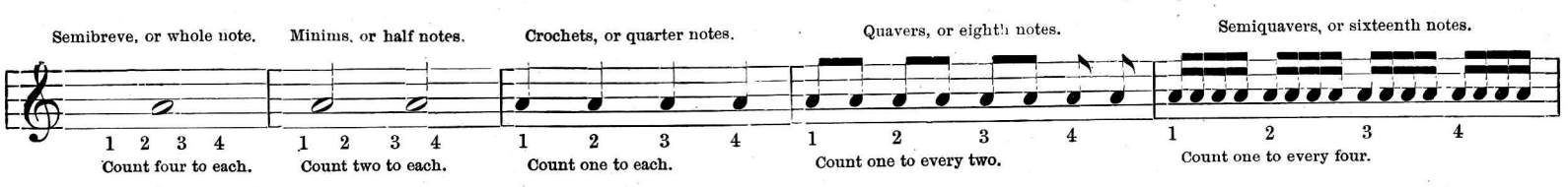
which are equal to four quarter notes, or Crochets,

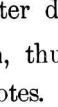
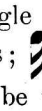
which are equal to eight eighths, or Quavers,

which are equal to sixteen sixteenth notes, or Semiquavers,

which are equal to thirty-two thirty-second notes, or Demi-semiquavers.



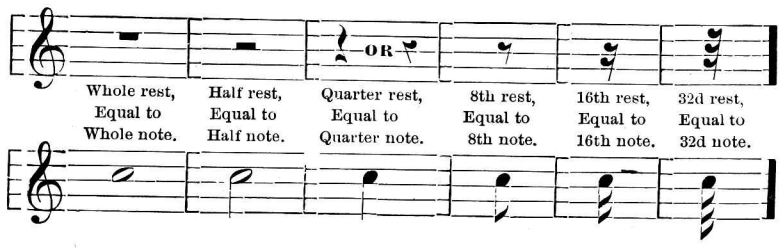

Semibreve, or whole note.
Minims, or half notes.
Crochets, or quarter notes.
Quavers, or eighth notes.
Semiquavers, or sixteenth notes.
1 2 3 4
Count four to each.
1 2 3 4
Count two to each.
1 2 3 4
Count one to each.
1 2 3 4
Count one to every two.
1 2 3 4
Count one to every four.

All notes of shorter duration are expressed by an additional bar accross the stem, thus:  for thirty-second notes; and for sixty-fourth notes. A single eighth note is written thus: or ; a sixteenth, thus;  or .

It matters not whether the stems be turned upward or downward, the situation of the head of the note determines the tone.

RESTS.

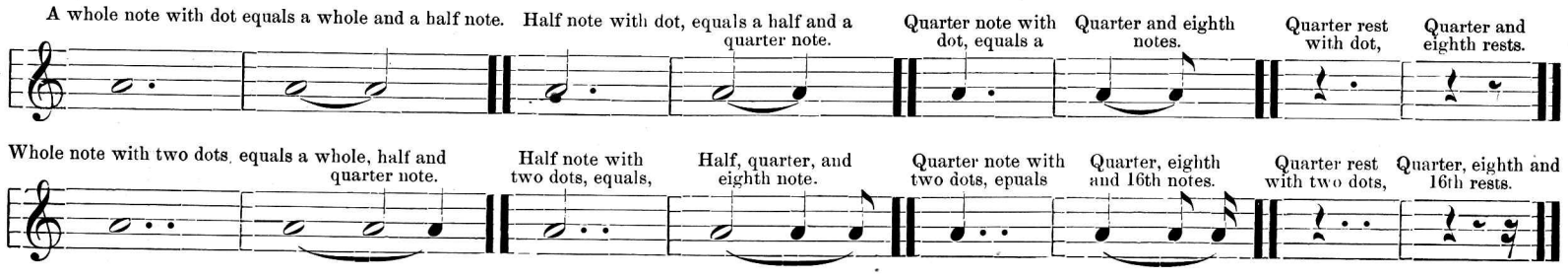
During the performance of all music, time passes away, and that which is passed in silence must also be provided for. For this purpose we use characters called RESTS; each note has its corresponding rest, the duration of which is equal to the note it represents.


OR
Whole rest, Equal to Whole note.
Half rest, Equal to Half note.
Quarter rest, Equal to Quarter note.
8th rest, Equal to 8th note.
16th rest, Equal to 16th note.
32d rest, Equal to 32d note.

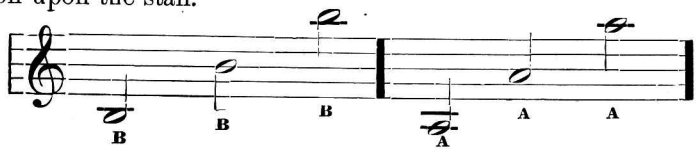
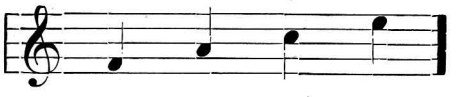
A dot following a note or rest, lengthens that note or rest one half.

A whole note with a dot, 𝅝. is equal to 𝅝 𝅗𝅥 a whole note and a half note.

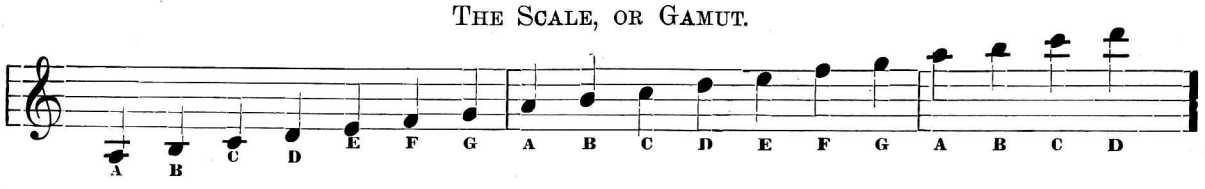
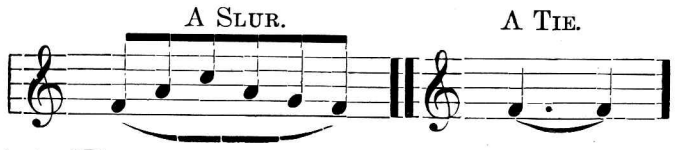
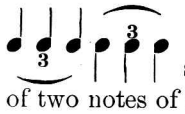
A second dot thus: 𝅝.. adds one half to the first dot, 𝅝 𝅗𝅥 𝅘𝅥


A whole note with dot equals a whole and a half note.
Half note with dot, equals a half and a quarter note.
Quarter note with dot, equals a
Quarter and eighth notes.
Quarter rest with dot,
Quarter and eighth rests.
Whole note with two dots, equals a whole, half and quarter note.
Half note with two dots, equals,
Half, quarter, and eighth note.
Quarter note with two dots, epuals
Quarter, eighth and 16th notes.
Quarter rest with two dots,
Quarter, eighth and 16th rests.

All notes are named after the first seven letters of the alphabet, A, B, C, D, E, F, G. By this means we discover several notes of the same name, which may be readily distinguished by their situation upon the staff.



Those notes which have their situation upon the spaces may be easily remembered by observing that their names, F, A, C, E, spell the word FACE.

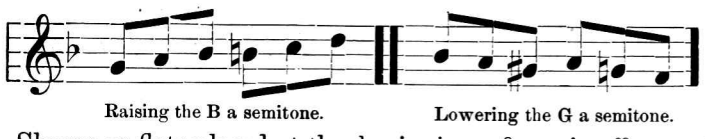
THE SCALE, OR GAMUT.

A Slur or Tie, ⁀ ⁀ above or beneath any two or more notes of the same pitch, indicates that they are to be played as one continuous sound, the length of which is equal to the time of all combined. A Slur or Tie placed under or over any combination of different notes, shows that the tones are to be connected in a smooth and flowing style.

A figure 3 above or beneath any three notes, signifies that they are to be performed in the time of two notes of their actual duration, and the time is to be equally divided among the three. A figure 6 in the same manner in-

dicates that the time of four notes is to be given to the six, and each note to be of equal duration. The same rule is observed with respect to other figures, as 5, 7, 9, etc., the five are to be played as four, the seven as six, and the nine as eight notes of the same species.

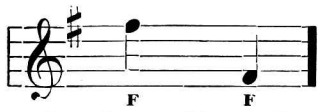
A Sharp, (♯) placed before a note raises it a semitone.

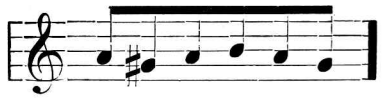
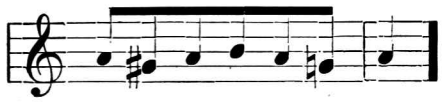
A Flat, (♭) placed before a note lowers it a semitone.

A Natural, (♮) restores the original sound, and therefore, may be used either to raise or lower a tone, possessing the qualities of the sharp and flat combined. Example:

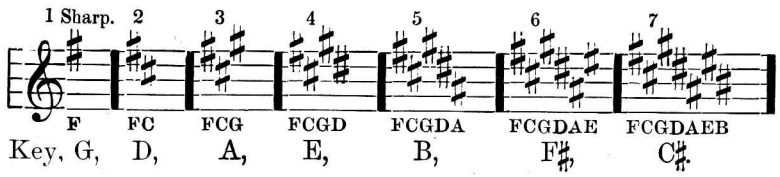


Sharps or flats placed at the beginning of music affect certain notes throughout the entire piece. They are then called signatures.

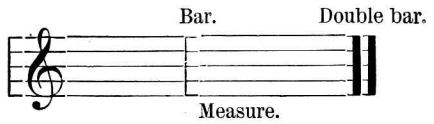
Thus, a sharp placed upon the fifth line, at the commencement of a piece, indicates that every note situated upon that line is to be raised a semitone, and also its octave, whether situated above or below; thus, in the signature of one sharp the lower F is also made sharp, although it is expressed by placing the signature upon the fifth line only. Example:

Whenever a piece is written with one sharp, it is always F that is made sharp; two sharps, always F and C; three sharps, F, C and G, etc. The same applies to the flats: one flat is always B; two flats, B and E; three flats, B, E and A, etc.

A sharp, flat or natural occurring in a piece, not expressed at the signature, is called an accidental, and affects only the note before which it is placed, except that note occurs again in the measure, thus:

This sharp applies to the sixth note as well as to the second, being in the same measure: and if the second was written upon the space above the staff, instead of the second line, it would also be made sharp, if not contradicted by a natural ♮, as in the following example:

Occasionally we are required to use a double sharp ×, or a double flat 𝄫, when we wish to raise a tone that has already been made sharp, or to lower a tone previously made flat.

Every note can be made sharp or flat, and therefore the Signature which establishes the key can contain as many as seven sharps or seven flats.



All music is divided into regular portions, by small perpendicular lines, called Bars; and the spaces between these bars are termed Measures.



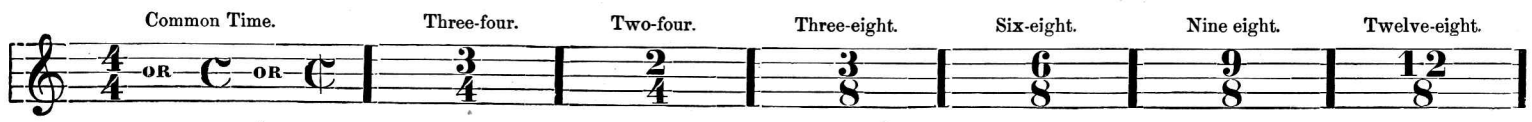
Double Bars are used to show the end of a strain, or the conclusion of a tune or melody.

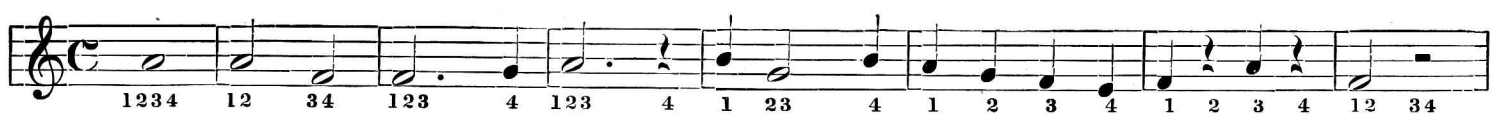
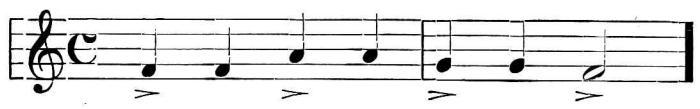
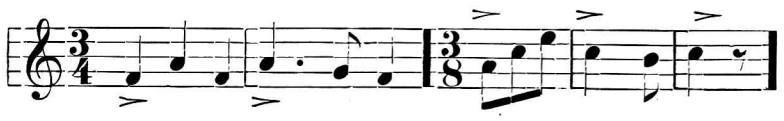
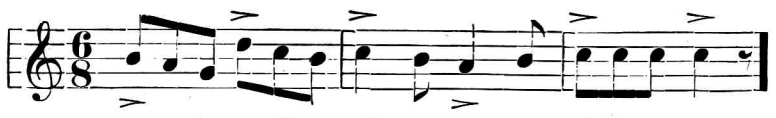
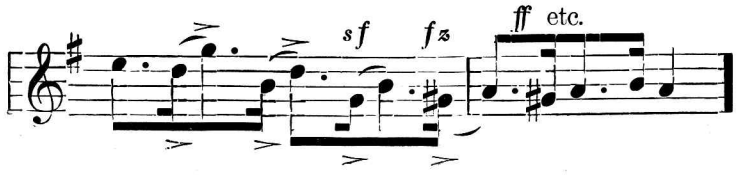
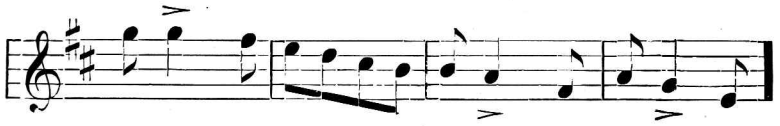
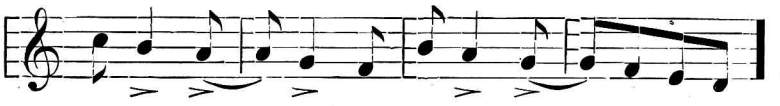
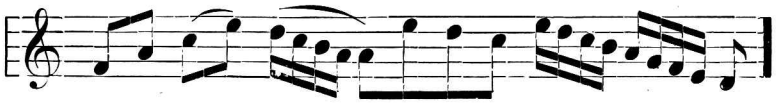
Though the measures are not of uniform size, yet, in every tune or melody they contain the same amount of time, which is always distinguished at the beginning by a character or figures.

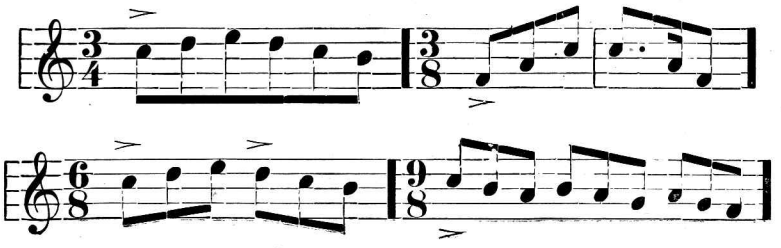
COMMON TIME is generally indicated thus: 𝄵 or 𝄴, but may be expressed by figures, thus: $\frac{2}{2}$ or $\frac{4}{4}$, etc.

By Common Time, we understand that each measure contains the VALUE of a Whole note 𝅝, in whatever manner of notes and rests it may be produced, to which we must count four; which is called keeping time.

The principal modes of expressing time are given in the following. The upper figure indicates the number of notes in each measure, the kind of note being shown by the under figure. Thus, $\frac{3}{4}$ shows that the value of three quarter notes is required to fill each measure.



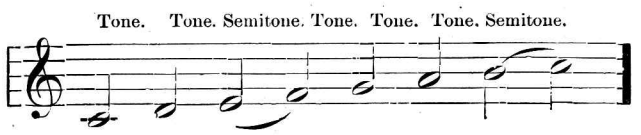
EXAMPLES OF COMMON TIME.

Common time should always be accented upon the first and third beats of every measure, thus:

Triple time is accented upon the first beat only, thus:

Six-eight time is accented upon the first and fourth notes in every measure.

As the measures in $\frac{3}{4}$ and $\frac{6}{8}$ contain the same amount of time, we might be lead to presume they should be performed with the same expression; but observe that in all time expressed by even numbers, $\frac{4}{4}$ $\frac{2}{4}$ $\frac{6}{8}$, etc., the accent falls upon the beginning and middle of each measure; but in $\frac{3}{4}$ $\frac{3}{8}$ $\frac{9}{8}$, etc., it occurs only on the first note of the measure. Any deviation from the established rules pertaining to accent are marked in this manner:

SYNCOPATION occurs when an unaccented part of a measure is united with the next accented part, and is therefore subject to emphasis before the ear anticipates it, thus:

Or,

In Common time, $\frac{4}{4}$ and $\frac{2}{4}$ any succession of eighth, sixteenth, or other notes that require bars accross the stems, are generally written in groups of even numbers.

In $\frac{3}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$, etc., they are generally divided into groups of three or six.



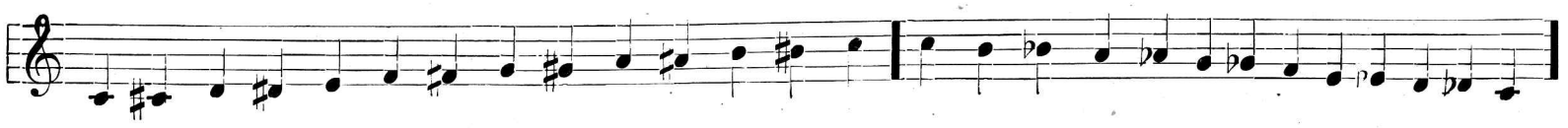
It will be observed that the same notes are used in the examples of $\frac{3}{4}$ and $\frac{6}{8}$, but they are tied differently, and have also a different accent, in $\frac{3}{4}$ upon the first note only, in $\frac{6}{8}$ upon the first and fourth notes.

A Scale is a succession of seven notes, ascending or descending, and consists of five tones and two semitones.

The last note in this example is the commencement of a new scale, and is used to illustrate the interval of semitone that occurs in continued series of successive sounds. The semitones occur between the third and fourth and seventh and eighth notes.

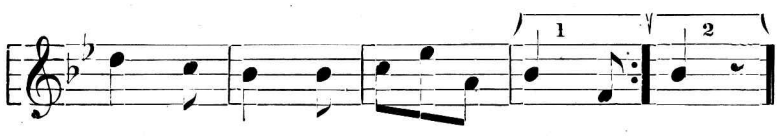
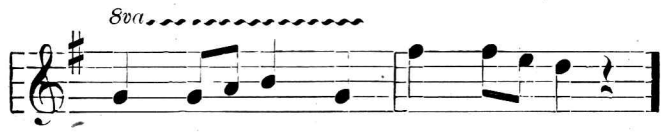
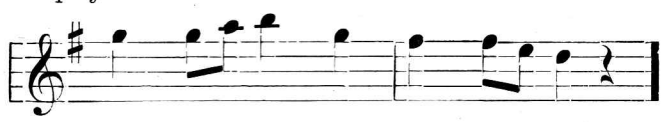


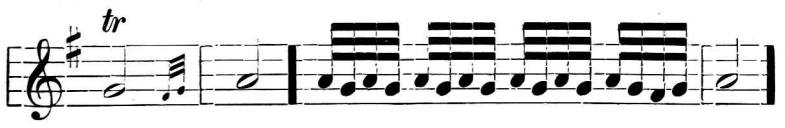
The CHROMATIC SCALE consists of twelve semitones, which, in ascending are designated by sharps, and descending by flats, thus:

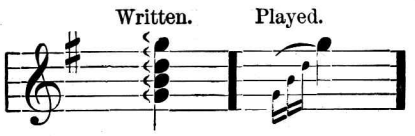
THE CHROMATIC SCALE.

When the mark *D. C.*, which signifies Da Capo, occurs in any piece, it signifies that the player must return to the first part and play it once before proceeding to the following strain. When it occurs at the end of any piece, it implies that we must return to the beginning and finish with the first strain, or at that double bar over which is placed the word FINE.

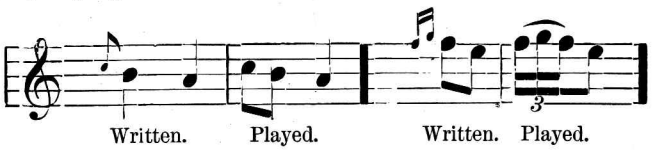
When this character 𝄐 is placed over a note it indicates that the note must be held, that the performer may pause as long as he thinks proper for effect or embellishment.

This mark 𝄋 is called a Sign; when it occurs for the second time in a piece it indicates that the player must return to where it previously occurred.

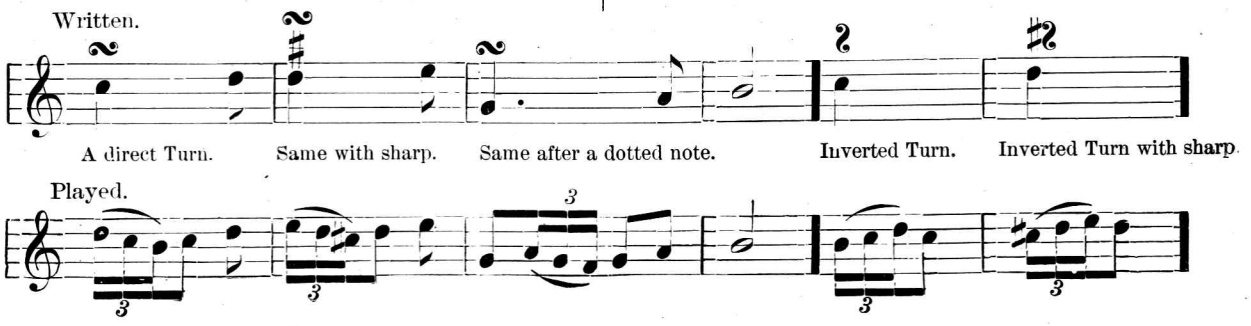
When the figures 1 and 2, or 1mo., 2mo., are placed over certain measures at the end of a strain that is to be repeated, it signifies that in playing the second time all the measures under the 1mo. must be omitted and the 2mo. substituted, thus:

The character, *8va* placed over any strain, signifies that the notes are to be played an octave higher than written, as far as the wave line extends. Example:

To be played as if written thus:

This character is termed a Crescendo, or Cres., and signifies that the sound must be gradually increased from soft to loud, and Diminuendo, or dim., that the sound must be gradually diminished. The two characters combined constitute a SWELL, and is used to express a gradual increase, to be followed by a moderate depression of sound.

The Shake, (*tr*) is a quick and alternate repetition of a note with the next following note above.

Arpeggios 𝄐 are wave-like lines placed before the notes of a chord, and indicate that the notes are to be played in rapid succession.

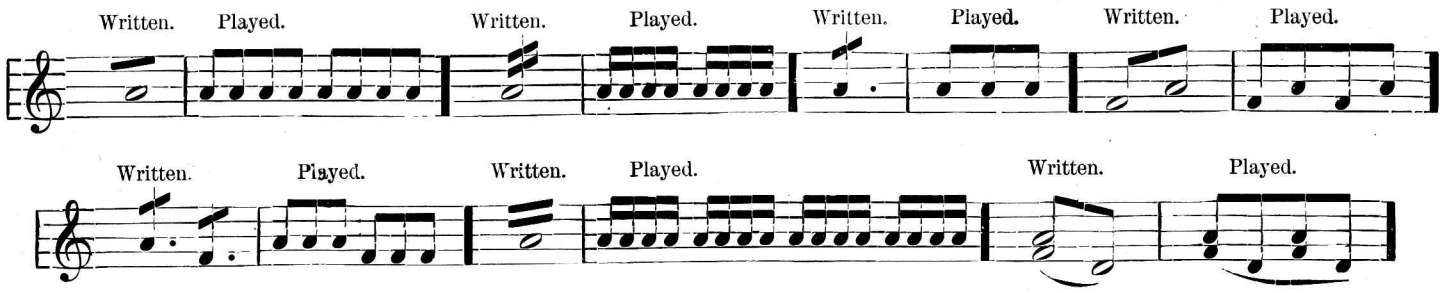


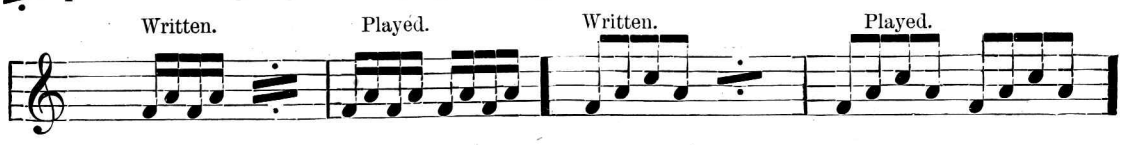
Appoggiaturas, or Grace Notes, are introduced for a particular effect or embellishment, the time of such notes not being desired to complete the requirements of a measure, but always being taken from the following note, which, of course must be abbreviated in the proper proportion.

Dots placed above or below a series of notes, indicate a short distinct movement. Round dots signify a moderate style, but pointed marks an exceedingly brisk movement.

The Turn, 𝄪 is used as an ornament or embellishment in the different ways that are shown in the following example.



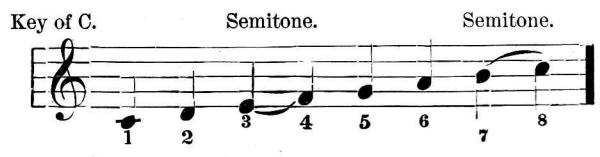
In a succession of similar groups of notes, abbreviations are used that not only facilitate the reading of many passages, but save much space and time in giving them expression, and are particularly useful in preparing manuscript music.



This character, 𝄇 placed after a group of notes, signifies repetition.

TRANSPOSITION.

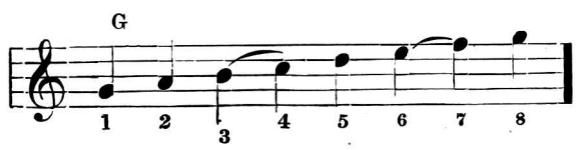
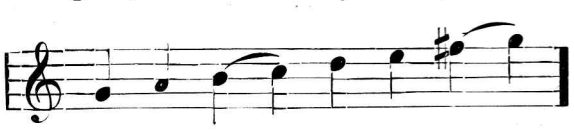
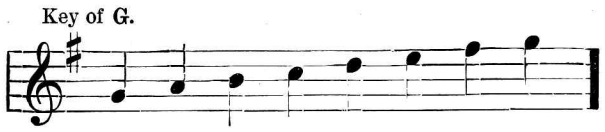
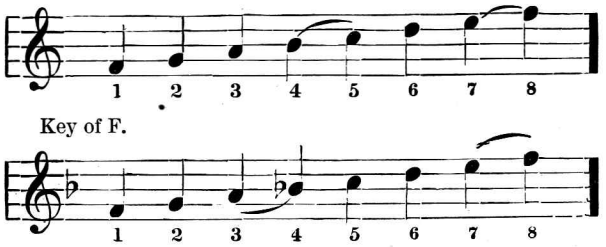
TRANSPOSITION consists in changing a piece of music from one key to another, the object of which is to adapt it to a particular voice or instrument; this may be done by the following rules:

The scale consists of five tones and two semitones. Example:



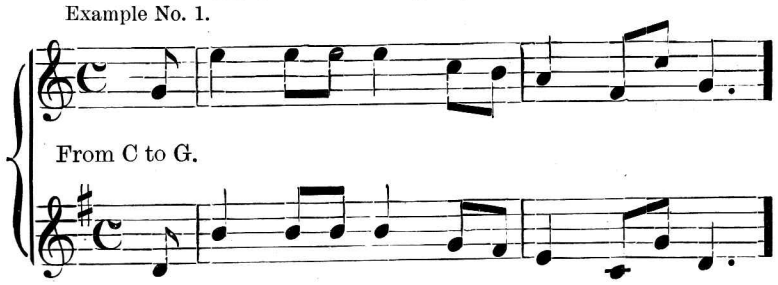
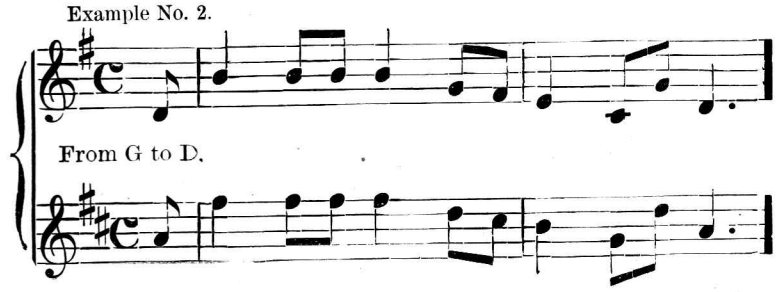
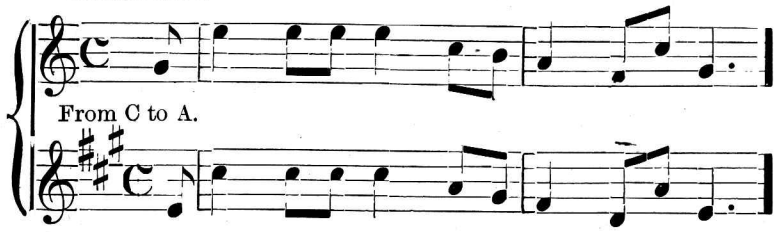
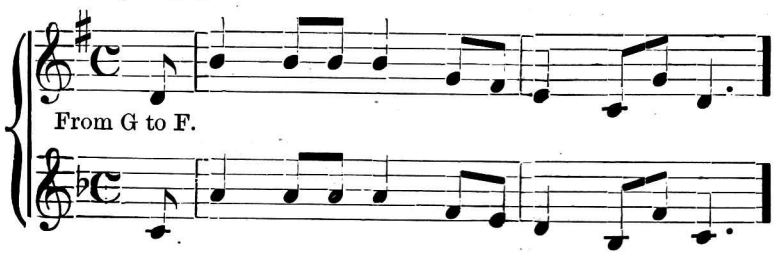
From the first note to the second is a whole tone.
From the second note to the third is a whole tone.
From the third note to the fourth is a semitone.
From the fourth note to the fifth is a whole tone.
From the fifth note to the sixth is a whole tone.
From the sixth note to the seventh is a whole tone.
From the seventh note to the eighth is a semitone.

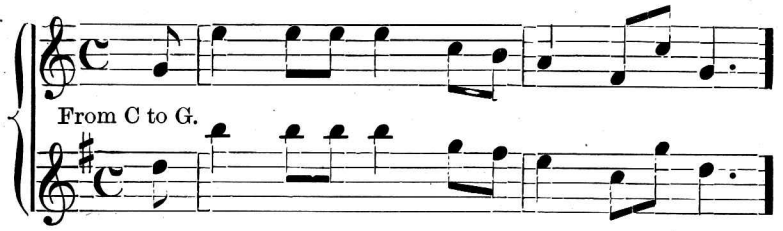
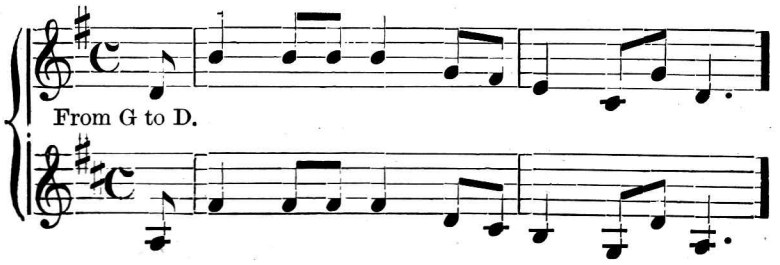
The scale in the above example is known as the key of C, or the Natural Key, and all other scales are but copies of the same in another position, with flats or sharps to indicate the change and position of the semitones.

If we take G as the first note or one, (1) of a new scale, we find that a semitone occurs between the sixth and seventh notes, where a whole tone should exist, and from the seventh to the eighth note we find a whole tone where we require a semitone.

In order, therefore, to correct this progression, and effect the proper order of intervals to correspond with those already established in the key of C, we are compelled to raise the F a semitone, which constitutes at once a whole tone from the sixth to the seventh, and at the same time producing a semitone between the seventh and eighth; this is effected by making the F sharp.

As this sharp affects every F throughout the piece, it is placed at the head and called the signature.

The key of D, or two sharps; A, or three sharps; E, or four sharps, etc., are formed upon the same principle, and for a like reason, we use flats to form the keys of F, B♭, etc. Thus:

Those who do not fully comprehend the foregoing remarks, will be assisted by the following illustrations:

If we have a tune with the signature in one sharp, and we wish to transpose it to D, or two sharps, we find the notes which correspond, immediately below the note we wish to transpose. See the following examples:

The Old Rustic Bridge by the Mill.

Example No. 1.

Example No. 2.

Example No. 3.

Example No. 4.

In Example No. 1, the first note is on G, and as its corresponding note in one sharp (or key of G) is on D, every G must be written on D. The next note is on E, and its corresponding note is B; therefore, every E must be transposed to B. In Example No. 2, we proceed on the same principle, arranging the melody a fifth higher, which transposes from D to A.

In Example No. 1 we might with the same propriety proceed as follows, by taking the notes in an octave position, thus

In Example No. 2 we might proceed as follows, by taking the notes in a lower position, but should always be written to accommodate the instrument for which it is intended:

C. Edgar Dobson's "Echo" Banjo Instructor.

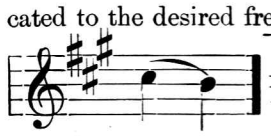
PART II.

HOW TO HOLD THE BANJO.

The Banjo should be held in an easy position with the rim resting on the right thigh, the neck inclined upward, resting between the thumb and forefinger of the left hand. The thumb should be kept pretty well under the neck, so the fingers can have an easy, graceful motion, using the points of the fingers only The right arm should rest on the rim, four or five inches from the upper side of tail-piece.

LEFT HAND FINGERING.

Figures are placed over or before the notes to indicate which finger of the left hand to press on the string, over or a little above the frets. The open string is marked 0, the first finger 1, the second finger 2, the third finger 3, the fourth finger 4 or x.

When a line connects two figures, 2—2, slide the finger indicated to the desired fret without raising it from the string.

When two notes are slurred, sound the first note with the right hand and the second by pulling or snapping the string with a finger of the left hand.

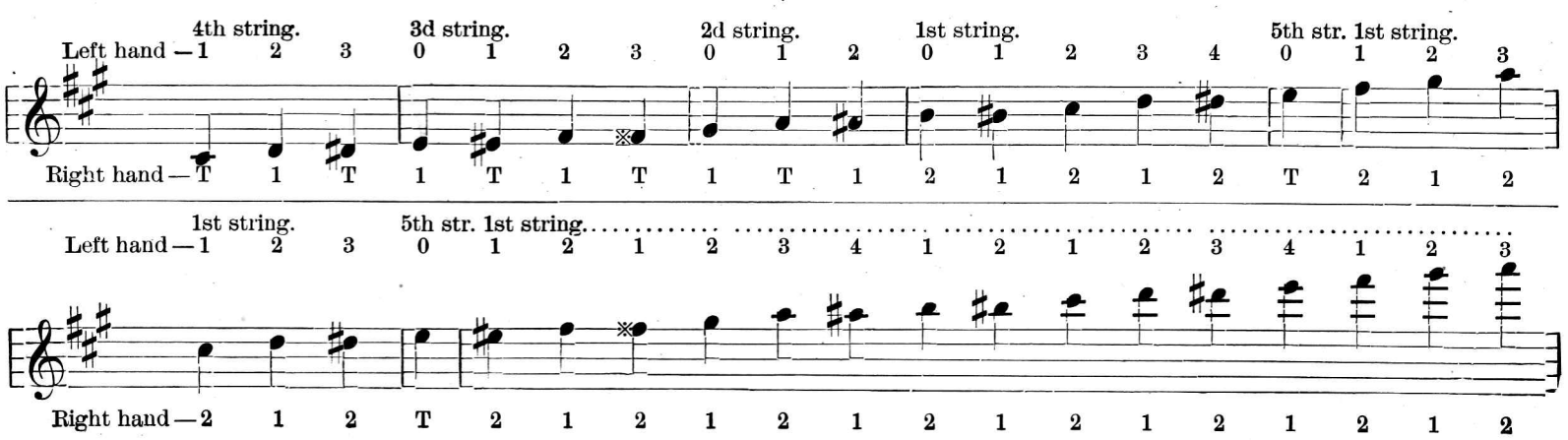
RIGHT HAND FINGERING.

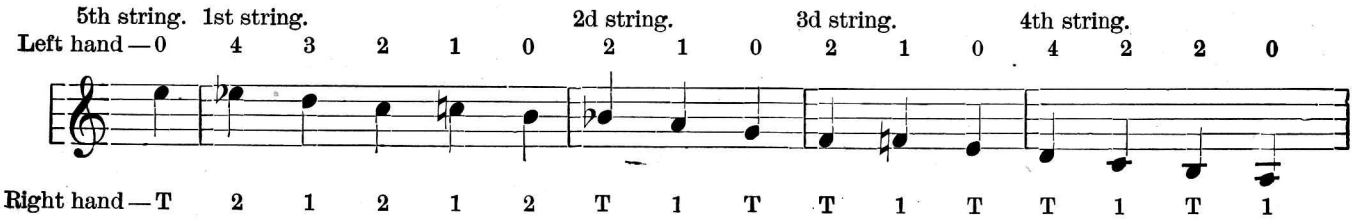
For picking or fingering the strings with the right hand, rest the 3d finger on the head about an inch above the bridge, and curve the other fingers so the thumb will strike the strings about half an inch further from the bridge than the first finger. Pick the first string with the second finger, and the second string with the first finger, and the other three strings with the thumb when not marked otherwise.

This rule in fingering is often changed by using the third finger for the first string, the second finger for the second string, and the first finger for the third string, and the thumb playing the fourth and fifth string. It is so changed to be more advantageous for playing chords and accompaniments.

It is also advisable in making runs or chromatics to use the alternate fingering as shown in the following examples. Notes to be picked with thumb will be marked T.

Particular attention should be given to the use of the fingers, as the tones are produced with the fingers, and not with the wrist or arm. Avoid playing with the nails.


4th string. 3d string. 2d string. 1st string. 5th str. 1st string.
Left hand — 1 2 3 0 1 2 3 0 1 2 0 1 2 3 4 0 1 2 3
Right hand — T 1 T 1 T 1 T 1 T 1 2 1 2 1 2 T 2 1 2
1st string. 5th str. 1st string.
Left hand — 1 2 3 0 1 2 1 2 3 4 1 2 1 2 3 4 1 2 3
Right hand — 2 1 2 T 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2



THE BARRE POSITIONS, ETC.:

A Barre is made by placing the first finger of the left hand across two or more strings at the same fret, the remaining fingers being free to stop the strings as required.

In taking a Position, the first finger is placed on one string only. When placed at the first fret the hand is in the first position. When at the second fret, in the second position, etc., every fret being a Position.

The Barre is indicated by a numeral and the word *Bar*, and the positions by a numeral above the staff, the figure indicating the fret at which the first finger is to be placed. A wave line ~~~ signifies that the Position, or Barre is to be held as far as it extends.

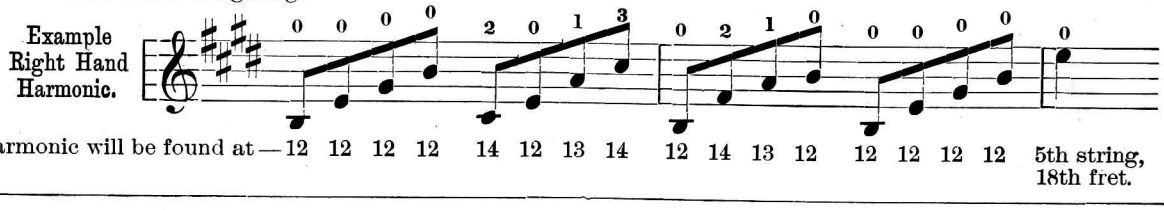
HARMONIC TONES, LEFT HAND.

The principal Harmonic tones are produced at the fifth, seventh, twelfth, nineteenth and twenty fourth frets on the first, second, third and fourth strings; also on the fifth string on the eighteenth fret. In making harmonics use the same right hand fingering as in ordinary playing. The fingering for the left hand is as follows: Press the third finger (not counting the thumb as a finger) lightly on the strings directly over the frets mentioned above with sufficient force only to prevent the strings from vibrating as if open.

HARMONIC TONES, RIGHT HAND.

Place the ball of the second finger lightly on any of the first four strings at the twelfth fret, and strike or pull the same string with the thumb under the hand. This is for the open string Harmonic. By closing any of the notes on the finger-board with the left hand, the right hand must move accordingly. Always keeping the ball of the second finger of the right hand twelve frets from the stopped or closed note.

Harmonics sound one octave above written notes.


Left Hand Fingering.
Example Right Hand Harmonic.
0 0 0 0 2 0 1 3 0 2 1 0 0 0 0 0
The fret harmonic will be found at — 12 12 12 12 14 12 13 14 12 14 13 12 12 12 12 12 5th string, 18th fret.

STRINGING THE BANJO.

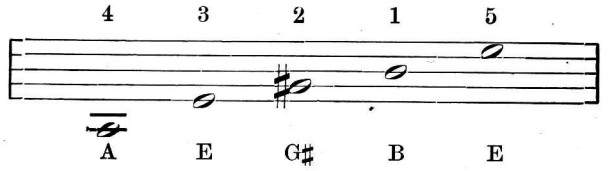
Banjo Strings (the rough gut string is preferable) can be purchased by their names or numbers. The third string should be a violin E. The second a trifle thinner than the third. The first and fifth being the same thickness, should be a trifle thinner than the second string. The fourth, or bass string, should be a silver string wound on silk, and made expressly for the banjo.

Tie a knot in one end of the string, and draw the other end through the tailpiece leaviug the knot upon the upper side. Pull the string tightly before turning or winding the peg, and keep the string close to the handle or neck while turning the peg so as to keep the string in place. It will also help to keep the peg from slipping. Strings after leaving the finger-board, and entering the little holes in the pegs, should always turn to the inside, viz.: The third and fourth strings to tighten, turn towards the player, and the first and second strings to tighten turn from the player. The fifth string after leaving the finger-board should go over the peg and not under.

Strings are sometimes false. When this defect is found, change the end in the tail-piece to the peg, if then not true, cut off a few inches next the tail-piece, and if this does not remedy the fault the string must be discarded.

HOW TO TUNE THE BANJO.

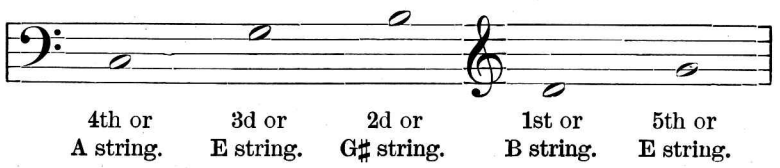
The Banjo has five strings, designated as follows, beginning with the lowest: A, E, G♯, B, E. These strings are known by numbers also, the "A" is called 4th, E, 3d, G♯ 2d, B 1st, and small E, (thumb string) 5th.



What of the pitch or actual sounds of these strings in compari. son with notes of other instruments; does the low "A" string of banjo sound the note "A" on piano?

NO. LET US EXPLAIN.

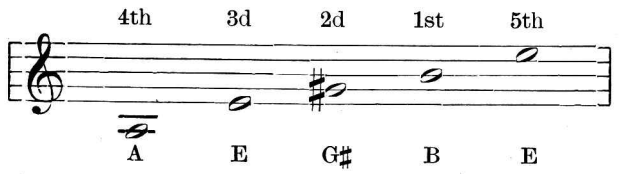
On inspection it will be seen that banjo strings are small in thickness compared with their extreme length. If the string known as "A" on the Banjo, were tuned to note "A" on piano, the string would be too slack to give out a good tone. Therefore the *pitch* of the strings have been raised, but their *names* remain, A, E, G♯, B, E. To tune the banjo, first strike "C" on piano, organ, or pitch pipe; tune the low "A" or 4th string of banjo to this note. Then close the 4th string on the seventh fret, and tune the 3d string in unison. Then close the 3d string on the fourth fret, and tune the 2d string in unison. Then close the 2d string on the third fret, and tune the first string in unison. Then close the first string on the fifth fret, and tune the 5th string in unison; when in perfect tune the banjo strings A^4, E^3, $G\sharp^2$, B^1, E^5, should sound in unison with the following notes on piano or organ:

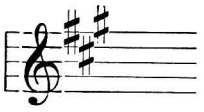


4th or A string. 3d or E string. 2d or G♯ string. 1st or B string. 5th or E string.

When the banjo is *tuned* no further reference to these actual sounds on piano is necessary. The performer on banjo recognizes the strings of his instrument from the banjo standpoint only.

The clef is used in notation of Banjo Music, and the position of strings on the staff is as follows:



The principal key for Banjo Music is A; as the easy fingering of the principal chords of this key will show how much the open strings enter into the harmony.

As the strings of Banjo A, E, G♯, B, E, sound C, G, B, D, G, on piano it is impossible for the two instruments to read music in the same key. This has often created confusion. The key of A in Banjo Notation is the key of C on Piano, Organ or Violin Notation; because the string A sounds C on these instruments. On page 72 will be found a scheme of keys to be used when the Banjo has been tuned to the piano according to directions given This has absolutely nothing to do with the reading and performing of Banjo Music on the Banjo. It is only in reference to playing with other instruments.

ITEMS OF INTEREST.

When a banjo is not in use it should be placed in a leather case or cloth bag, and kept from excessive heat or dampness.

The Bridge should be kept standing, and a little rosin under its feet will keep it in place and from falling.

The Bridge is the rest for the strings, with five notches cut in to raise the strings from the head, and it should be the same distance from the twelfth fret, as the twelfth fret is from the Nut.

The Nut on the Banjo is the little piece of wood, bone or ivory at the top of the finger-board, (just below the pegs) with four small notches cut in to raise the strings from the finger-board.

The Pegs are at the top of the handle or neck, to tighten or loosen the strings.

The Head is the calf-skin which rests on the rim.

The Rim is of wood and metal, and forms the lower part of the instrument.

The Handle or Neck, is made of different kinds of wood, and forms the upper part of the instrument, containing raised frets, finger-board and positions.

The Hooks and Nuts are of brass, nickel plated, and are attached to the rim, to hold the head in place.

The Tail-piece can be of wood, metal, ivory or bone, and must have five holes for holding the strings at the edge of rim or hoop.

The Hoop is the outside or upper rim for the hooks to catch hold of.

The Wire is the first foundation for holding the head in place.

Positions or position dots are at the fifth, seventh, ninth, twelfth and fifteenth frets. They are used as a guide and enable the player to find any given fret more quickly. They are of metal, ivory or celluloid, inlaid in the ebony of the finger-board.

The Finger-board is of ebony, and contains the frets and positions on front of the handle.

The Frets are of German silver and should be raised from the finger-board.

Finger Marks can be removed from the head with a clean piece of rubber.

Twenty or twenty-four Brackets is all that is required for any banjo.

To soften the tone of the banjo put two pennies under the bridge.

Maple bridges are advisable but ebony will give a much softer tone.

Students should practice one or two hours daily.

Students should not practice new music quickly.

Students should not expect progress without plenty of practice.

Students should keep their instrument in good playing order.

Students should change strings occasionally.

Should a Banjo need raised frets, it is advisable to take it to some first class Banjo manufacturer.

TO TUNE THE BANJO WITH THE GUITAR.

Tune the fourth string of the Banjo to C♯ of the Guitar.

Tune the third string of the Banjo to G♯ of the Guitar.

Tune to the second string of the Banjo to B♮ of the Guitar.

Tune the first string of the Banjo to D♯ of the Guitar.

Tune the fifth string of the Banjo to G♮ of the Guitar. One octave higher than the third string.

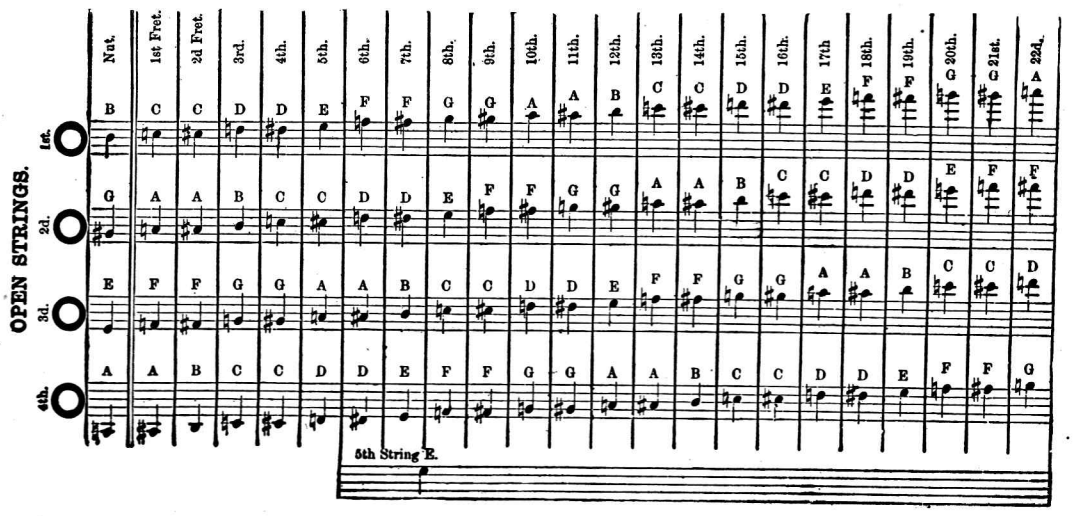
When through playing do not loosen the strings or put the bridge down, but keep the banjo in playing order at all times.

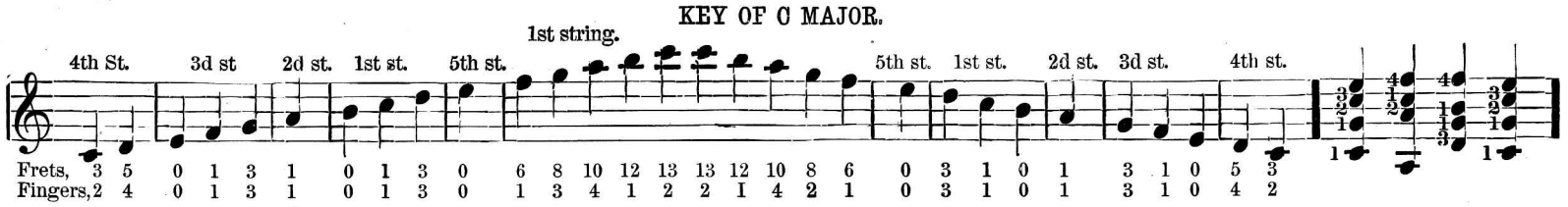
TO PUT A HEAD ON A BANJO.

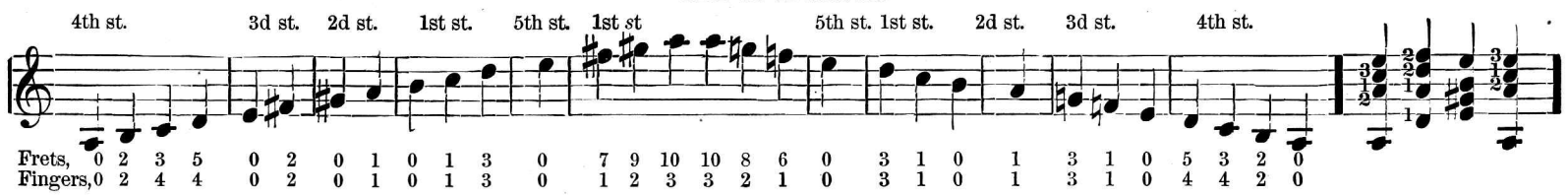
Procure a good white calf-skin head of medium and uniform thickness. Moisten the skin with a sponge and clean water, and wipe dry with a towel, so the water will not penetrate the skin except to a slight extent. Place the head over the rim of the Banjo, put on the wire hoop and then the brass hoop. Pull the head through, with the fingers, or a pair of plyers until all the wrinkles are out around the wire hoop, when the screws can be put on and the brass hoop drawn down evenly. If free from wrinkles, the hooks may be tightened until the brass hoop is within a quarter of an inch of the edge of the rim, where it can rest for a few hours. Trim off any projecting skin beyond the brass hoop, and every day or two tighten the hooks with the wrench until the brass hoop is even with the rim.

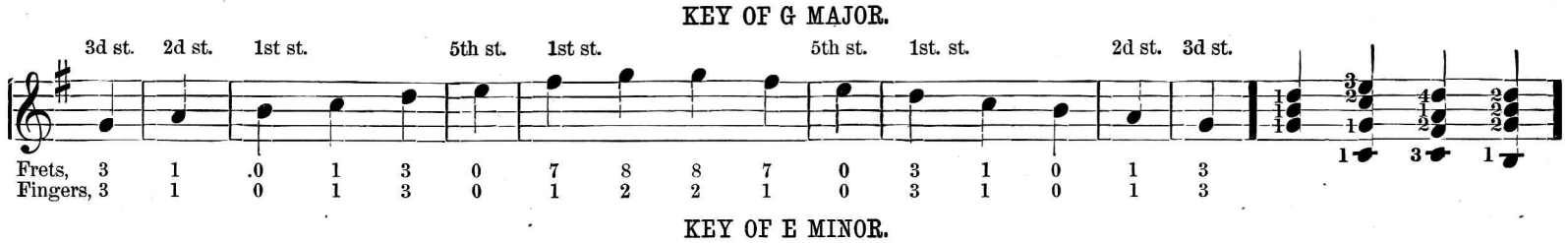
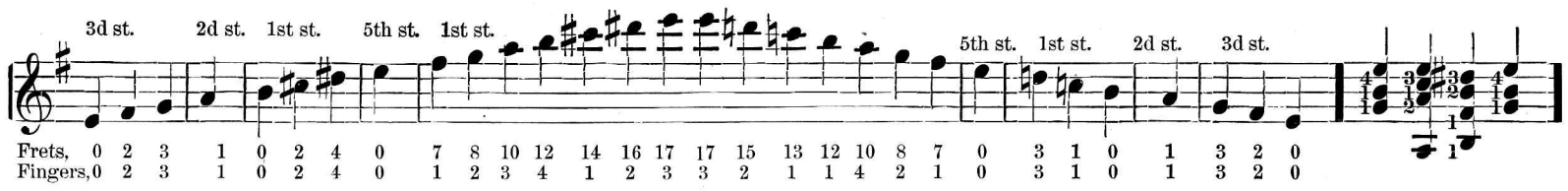
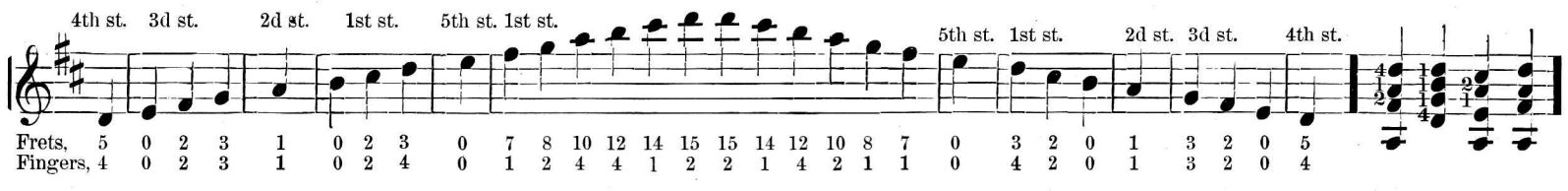
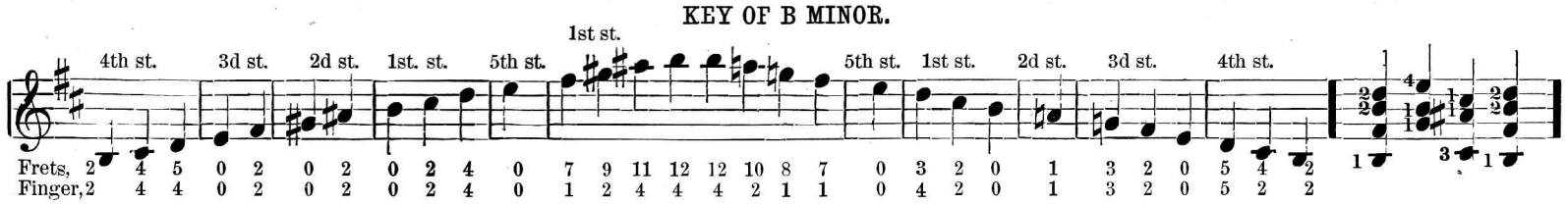
DIAGRAM

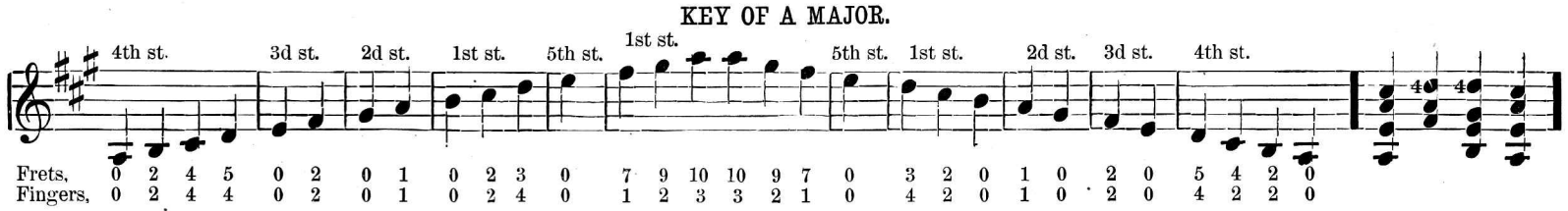
OF THE

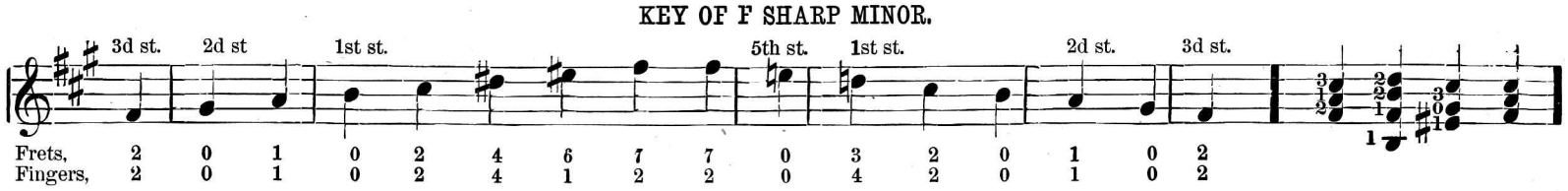
BANJO FINGER-BOARD.

SCALES AND CHORDS IN ALL THE MAJOR AND MINOR KEYS.

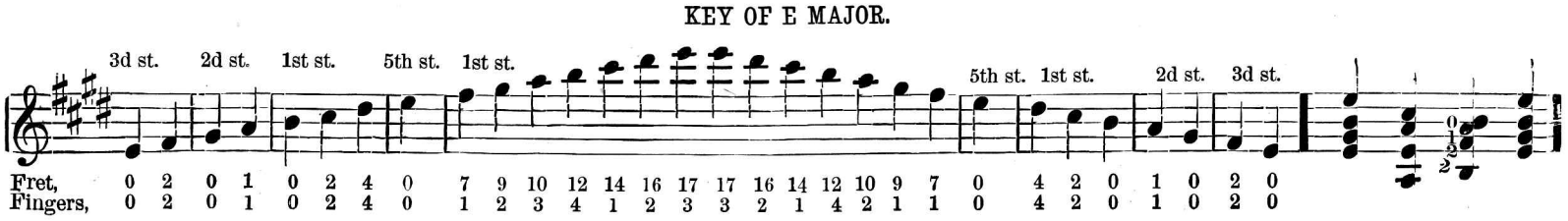
KEY OF C MAJOR.

KEY OF A MINOR.



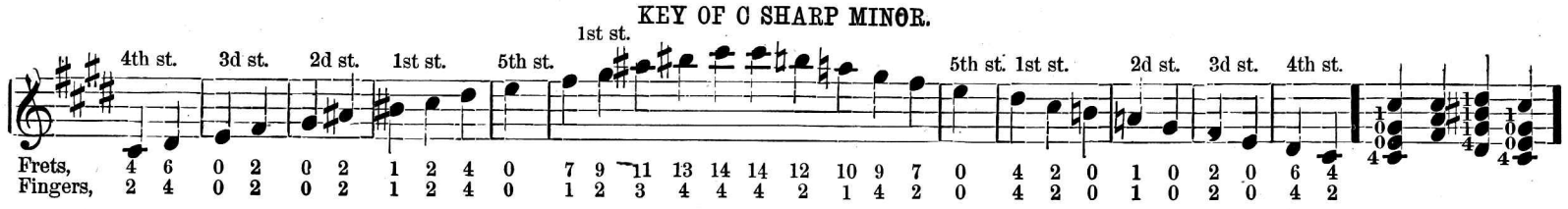
KEY OF G MAJOR.

KEY OF E MINOR.

KEY OF D MAJOR.

KEY OF B MINOR.

KEY OF A MAJOR.

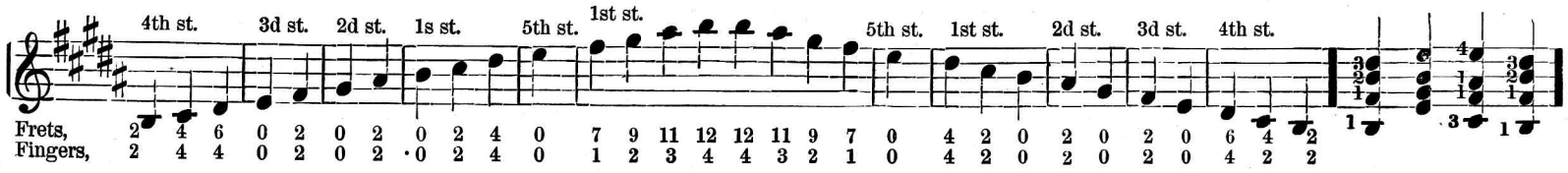
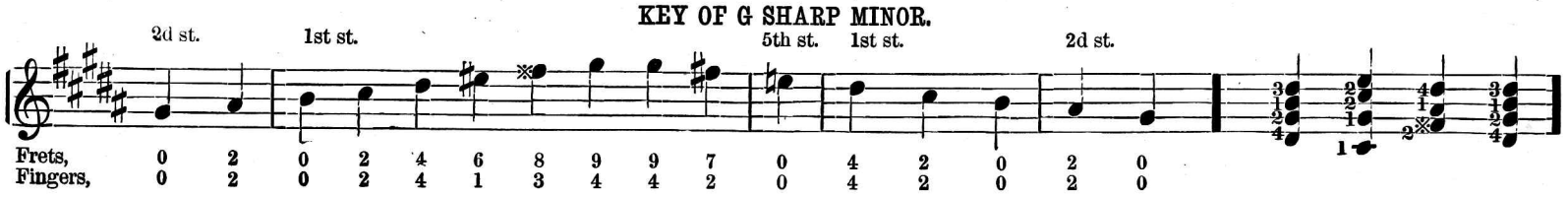
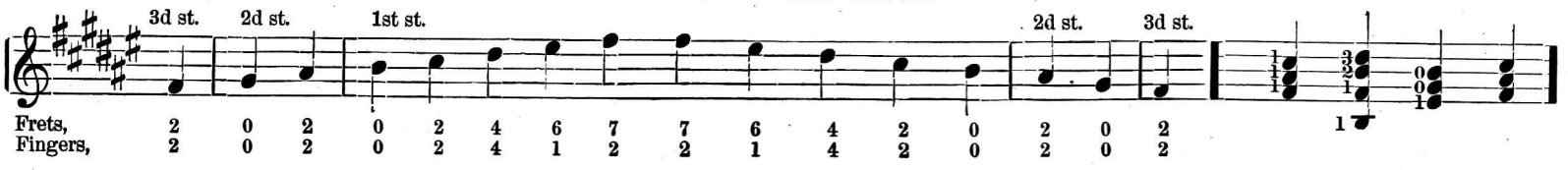
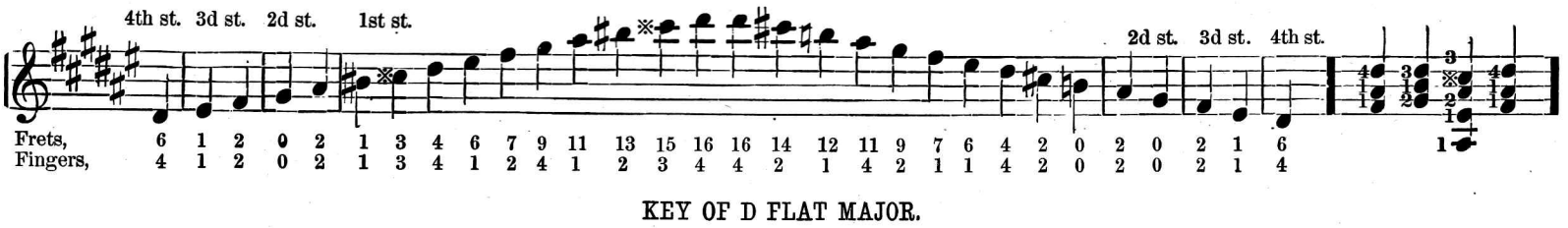
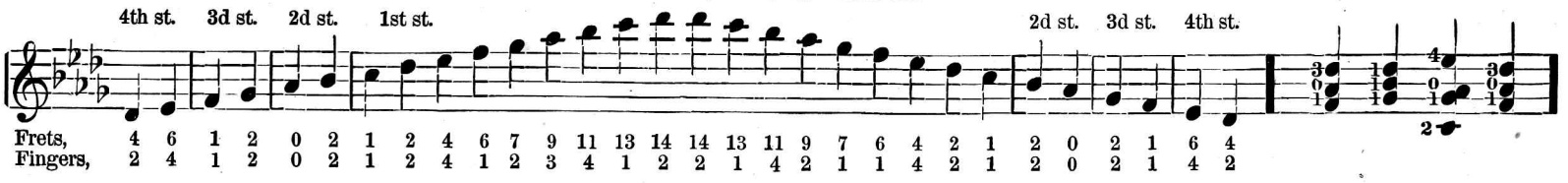
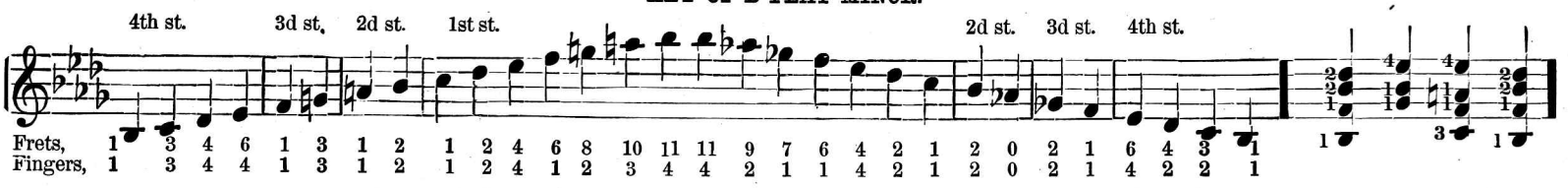
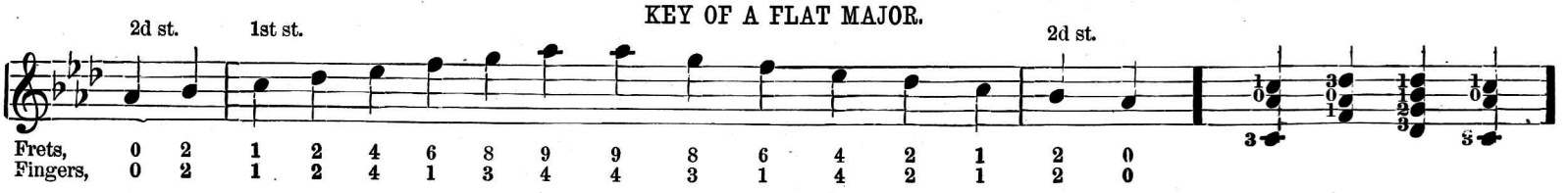
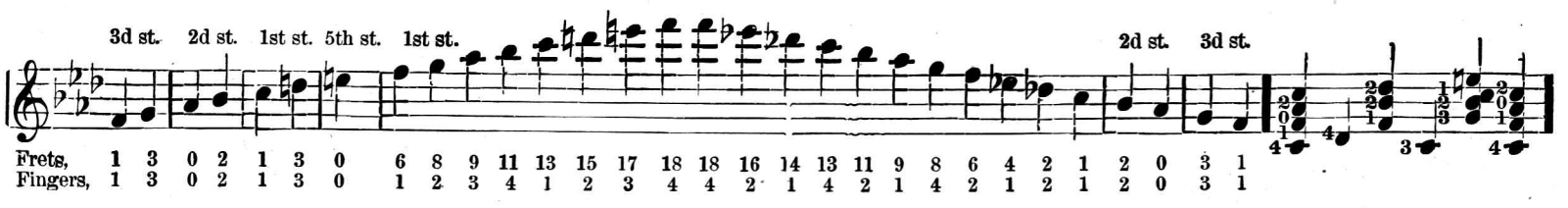


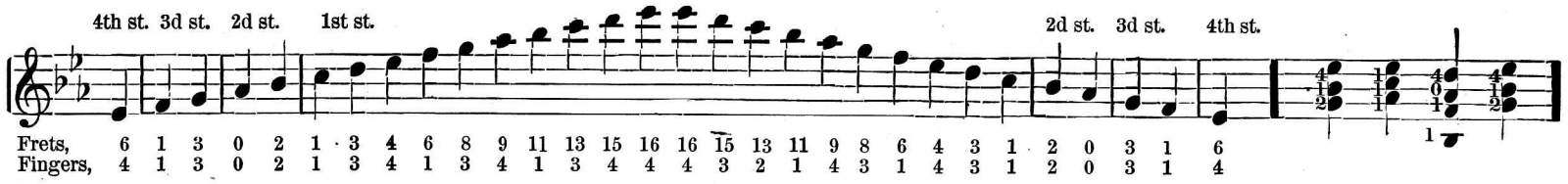
KEY OF F SHARP MINOR.

KEY OF E MAJOR.

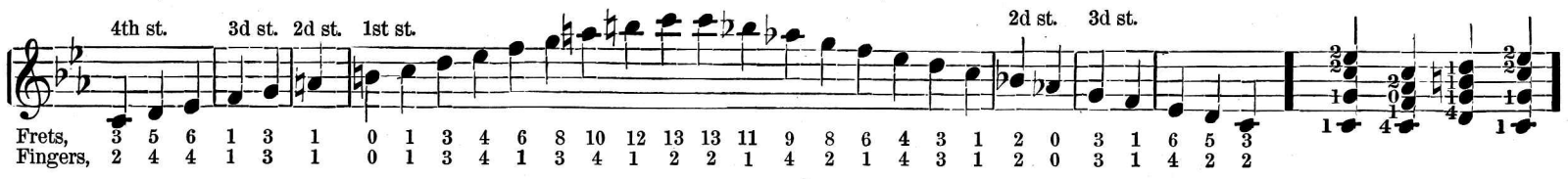


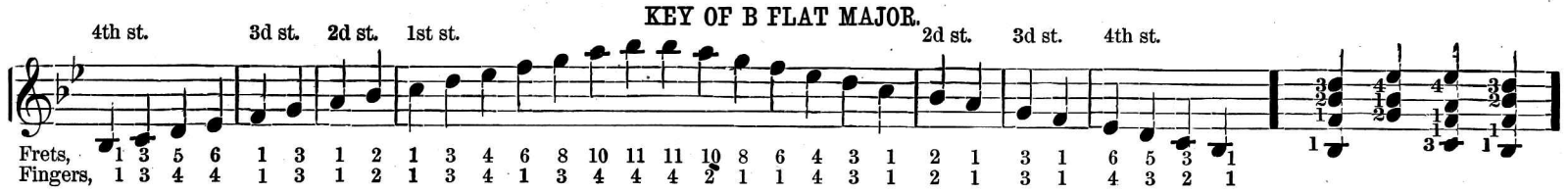
KEY OF C SHARP MINOR.

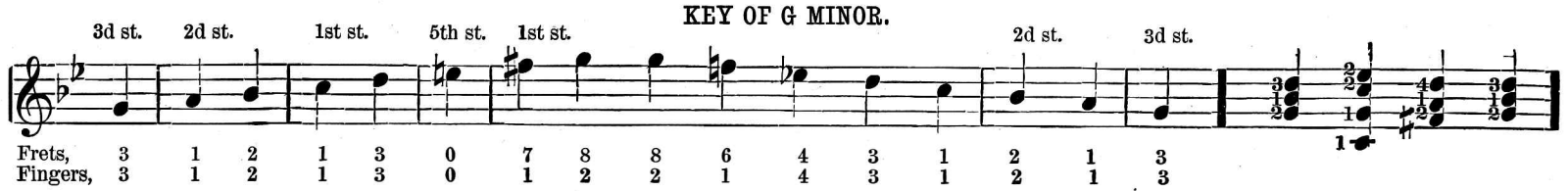


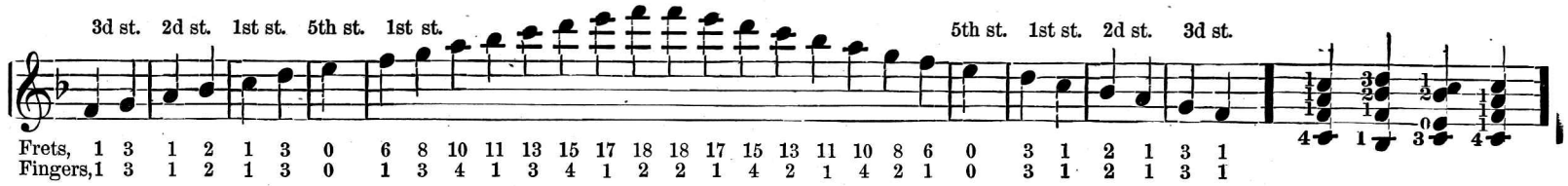
KEY OF B MAJOR.

KEY OF G SHARP MINOR.

KEY OF F SHARP MAJOR.

KEY OF D SHARP MINOR.

KEY OF D FLAT MAJOR.

KEY OF B FLAT MINOR.

KEY OF A FLAT MAJOR.

KEY OF F MINOR.

KEY OF E FLAT MAJOR.



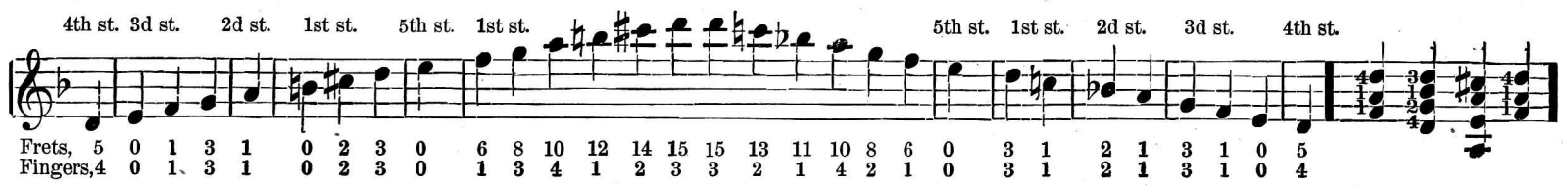
KEY OF C MINOR.

KEY OF B FLAT MAJOR.



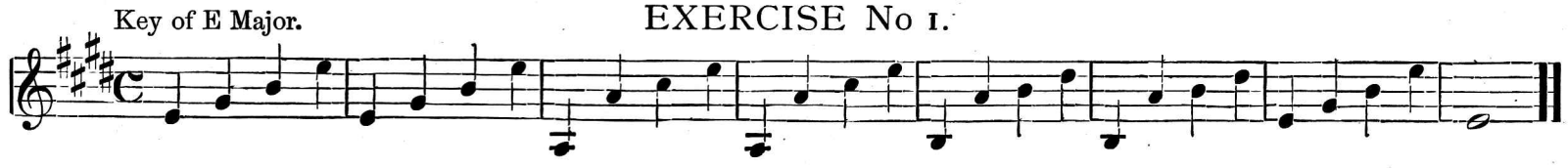
KEY OF G MINOR.

KEY OF F MAJOR.



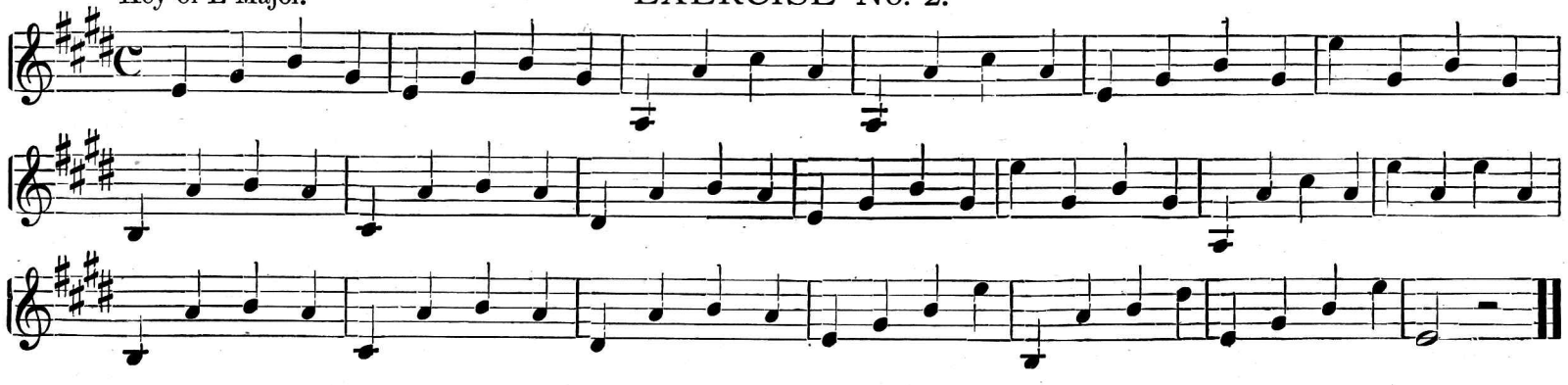
KEY OF D MINOR.



Key of E Major.

EXERCISE No 1.

Key of E Major.

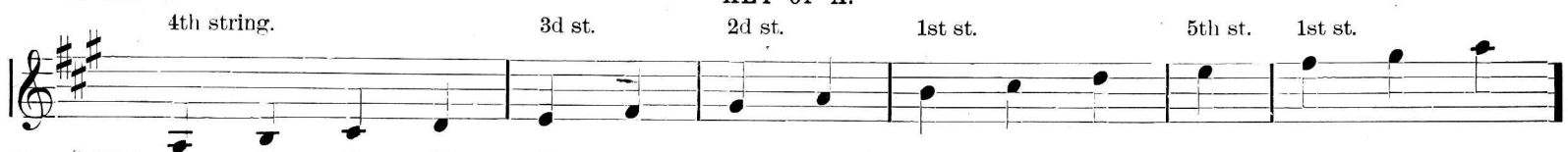
EXERCISE No. 2.



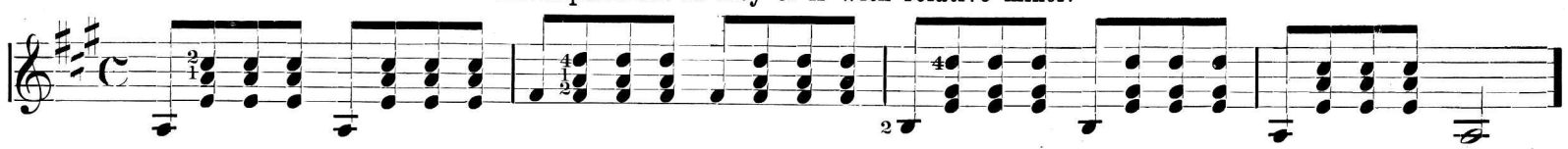
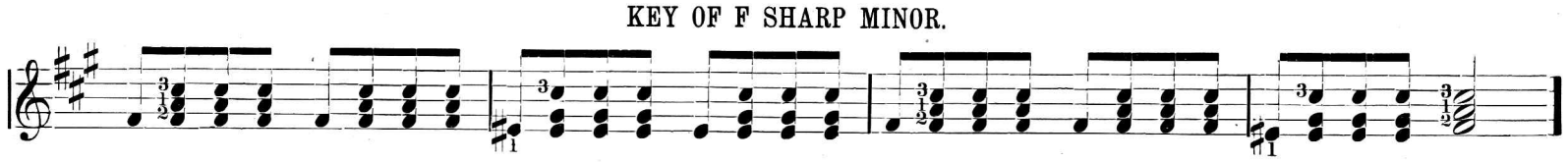
THE THREE PRINCIPLE KEYS FOR THE BANJO.

Two octaves.

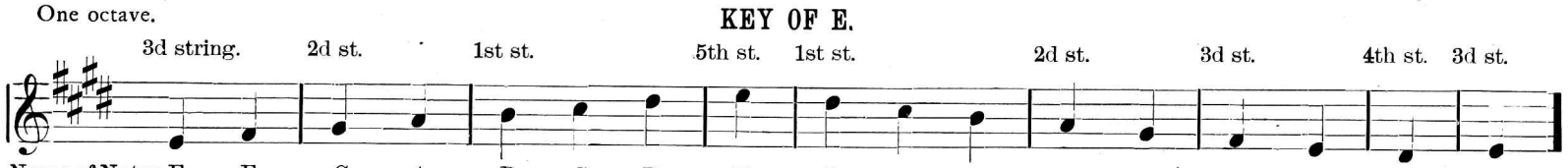
KEY OF A.



Name of Notes,	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A
Frets,	0	2	4	5	0	2	0	1	0	2	3	0	7	9	10
L. H. fingering,	0	2	4	4	0	2	0	1	0	2	4	0	1	2	3

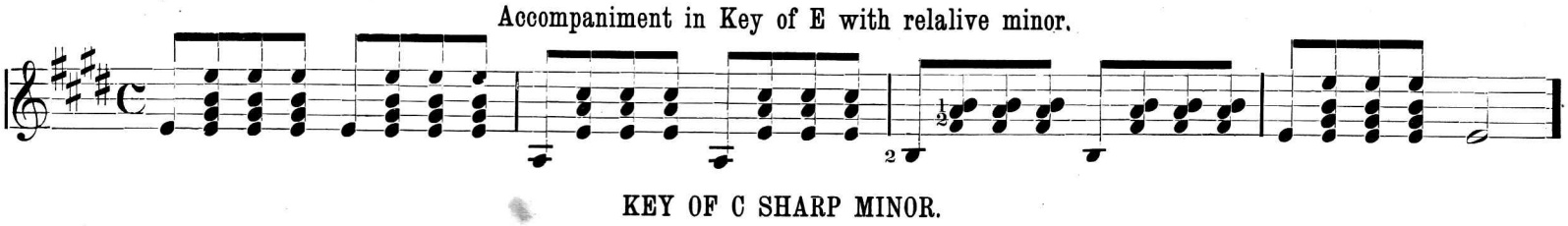
Accompaniment in Key of A with relative minor.

KEY OF F SHARP MINOR.

One octave.

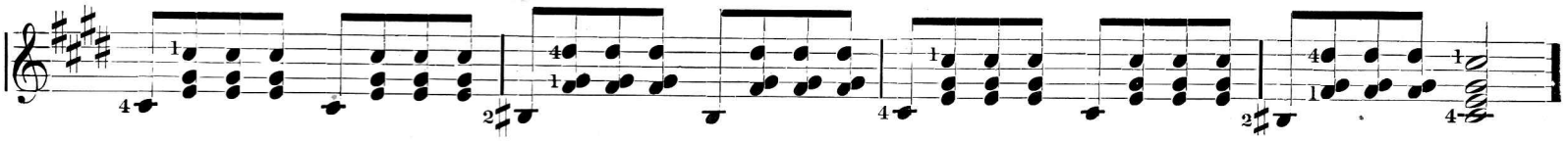
KEY OF E.

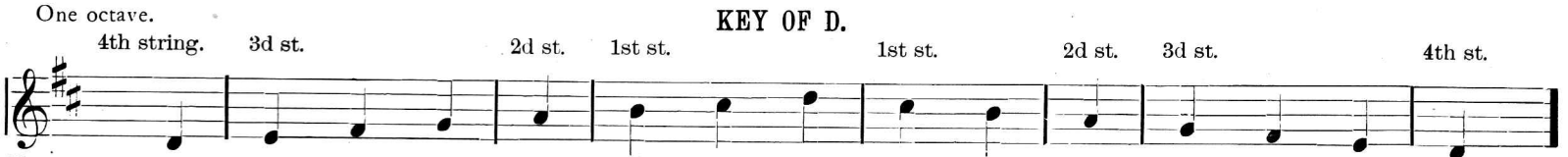


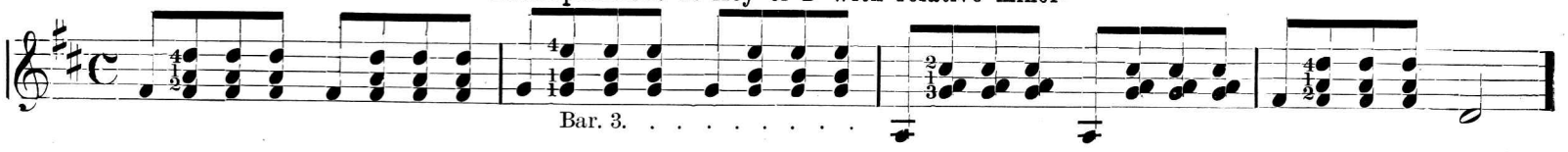
Name of Notes,	E	F	G	A	B	C	D	E	D	C	B	A	G	F	E	D	E
Frets,	0	2	0	1	0	2	4	0	4	2	0	1	0	2	0	6	0
L. H. fingering,	0	2	0	1	0	2	4	0	4	2	0	1	0	2	0	4	0

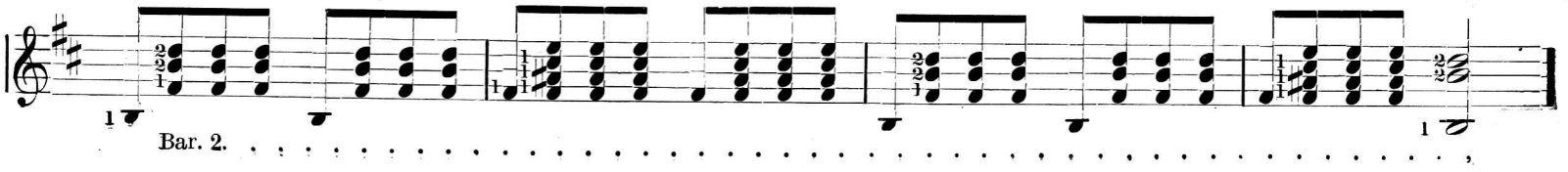
Accompaniment in Key of E with relalive minor.

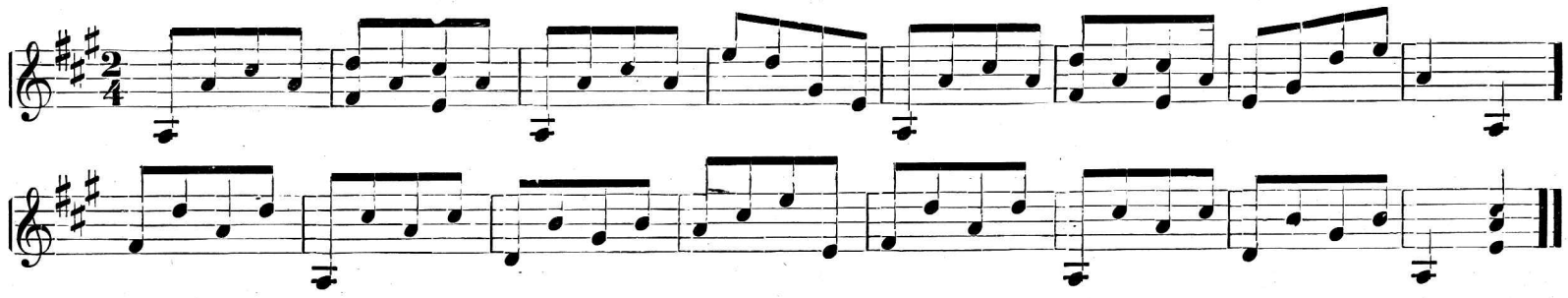
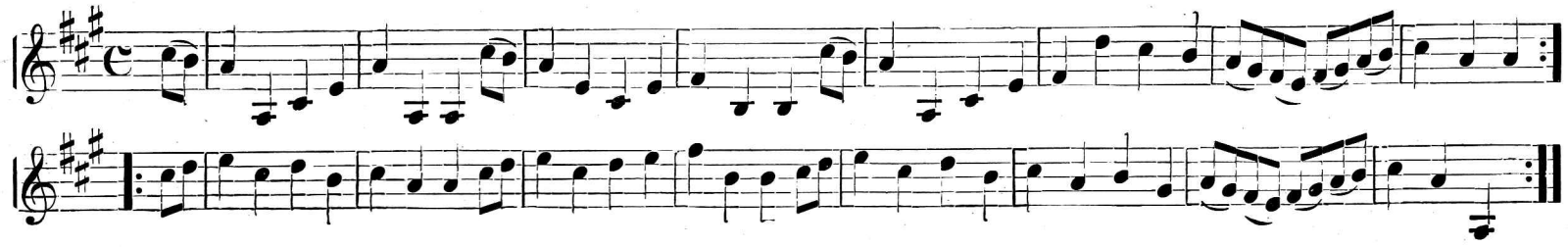
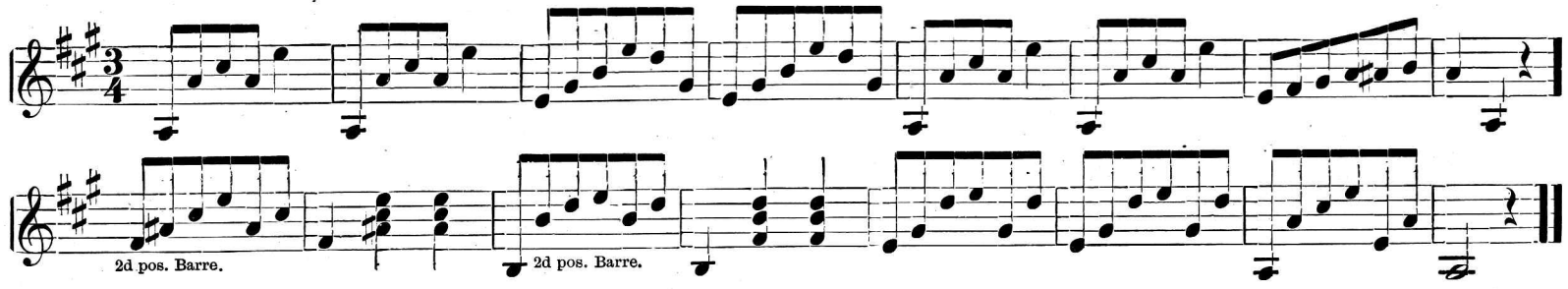
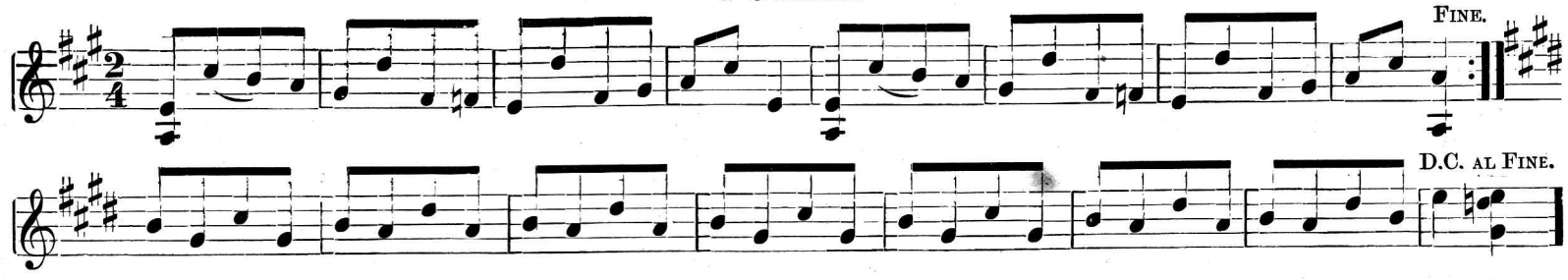
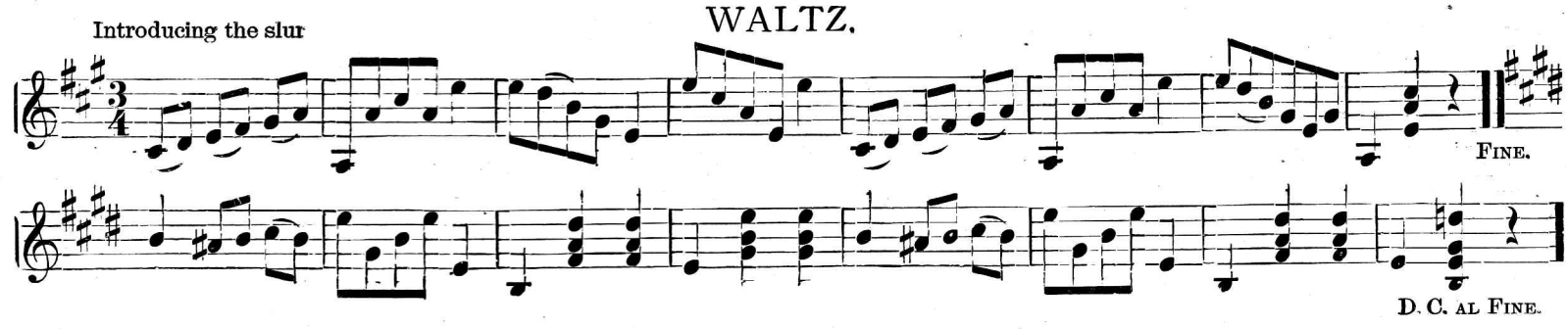
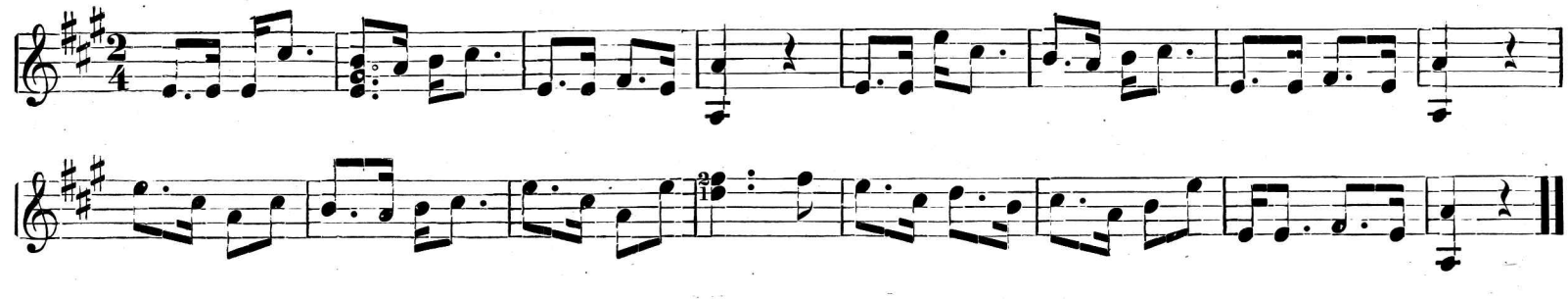


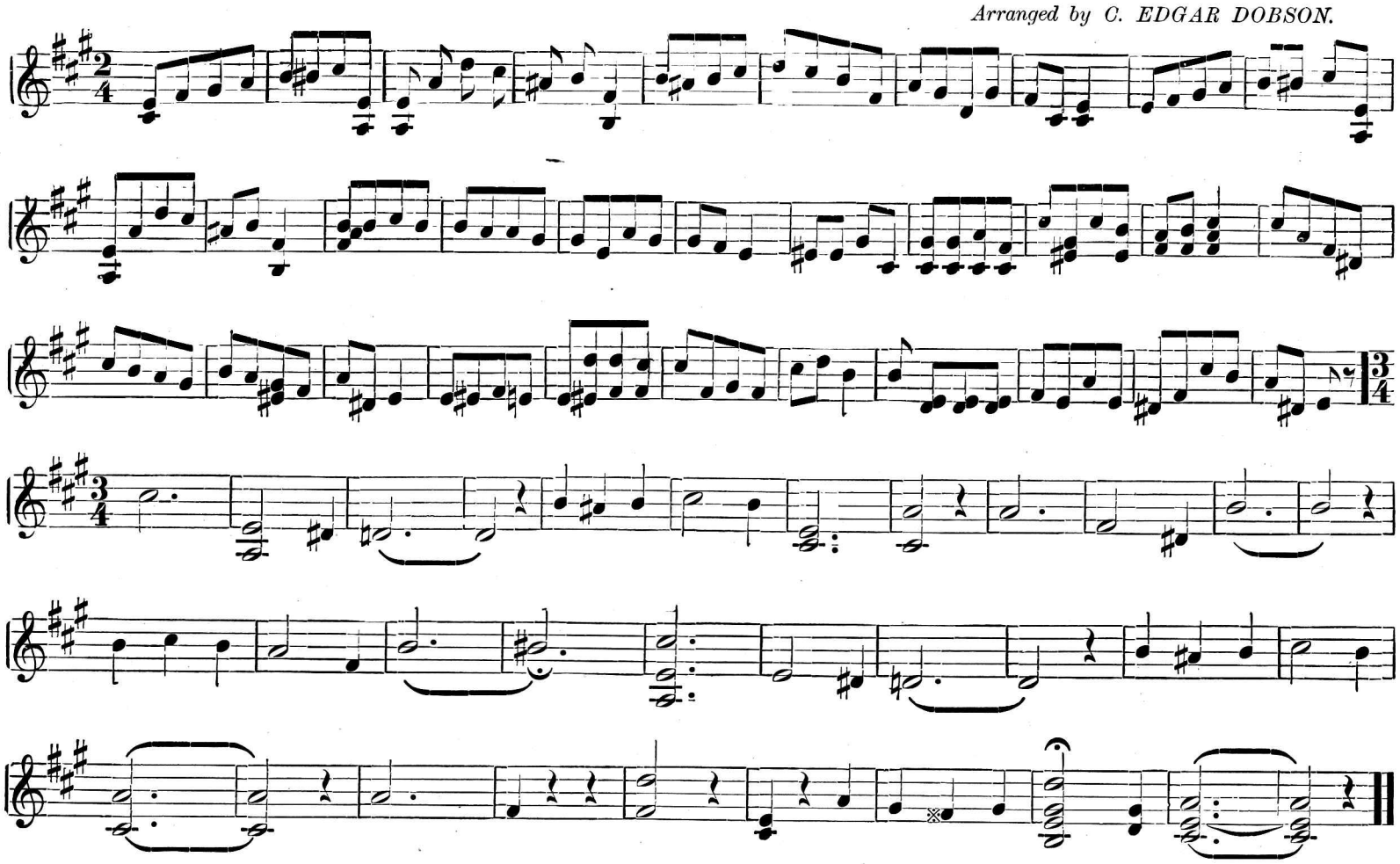
KEY OF C SHARP MINOR.

One octave.

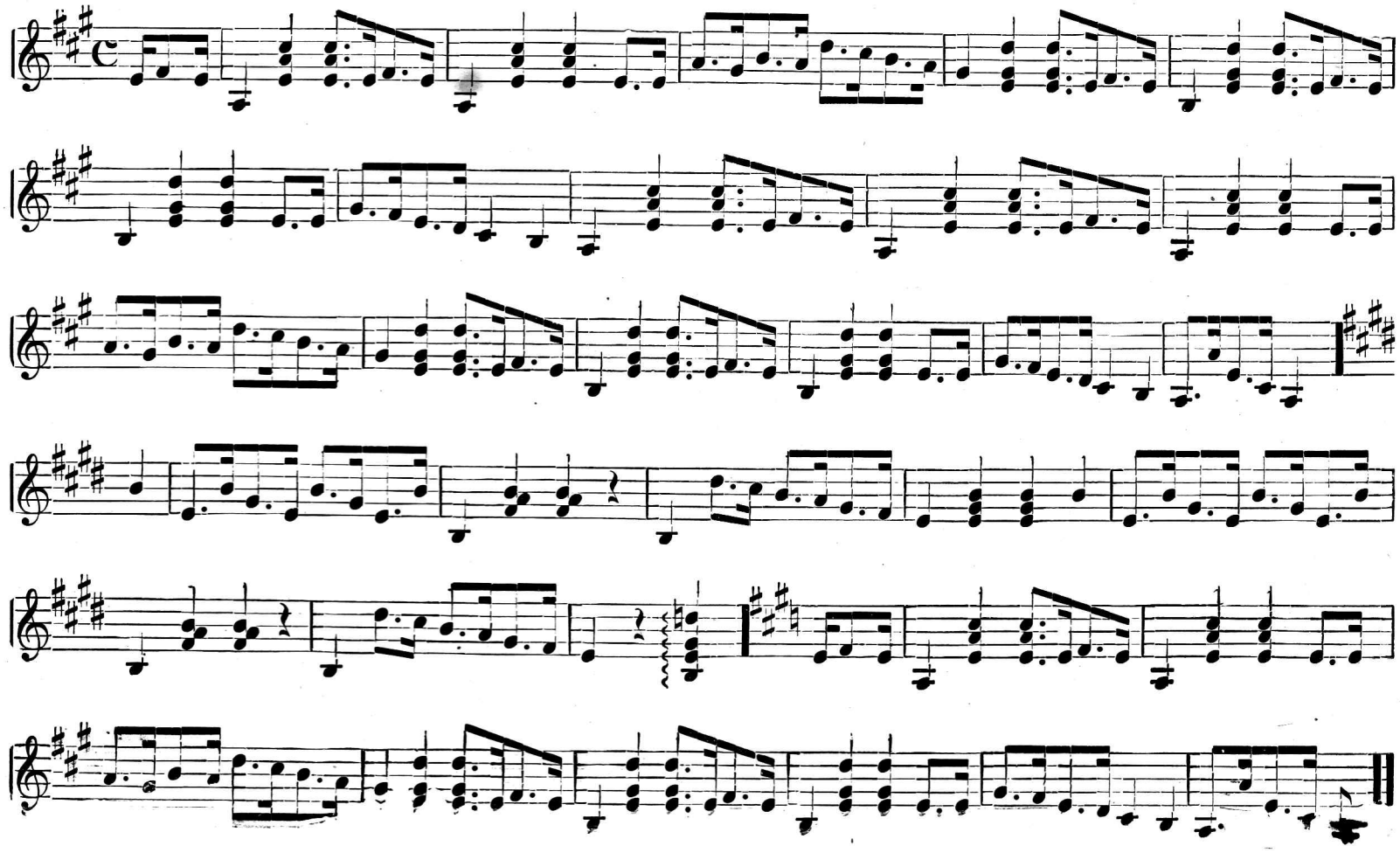
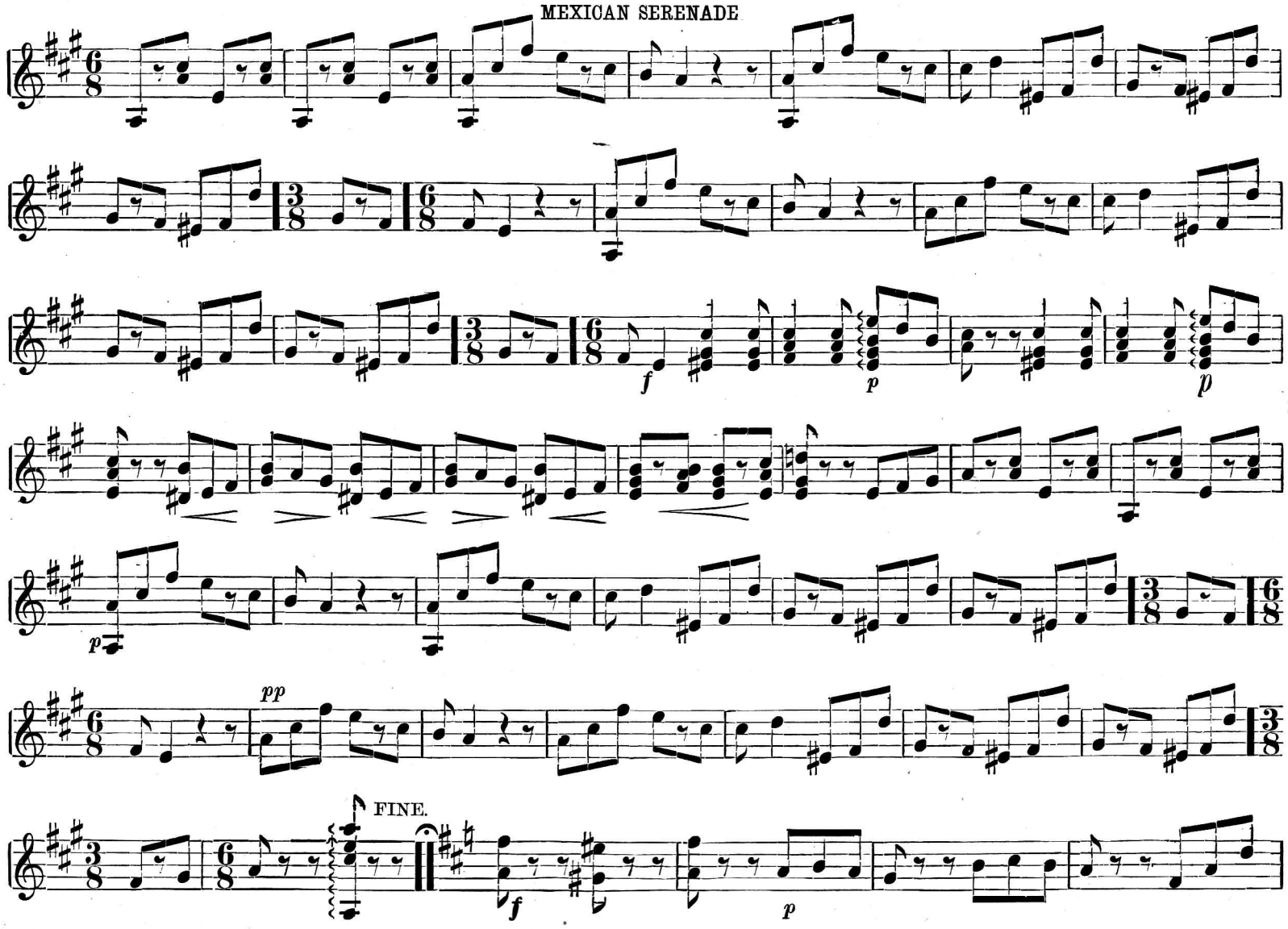
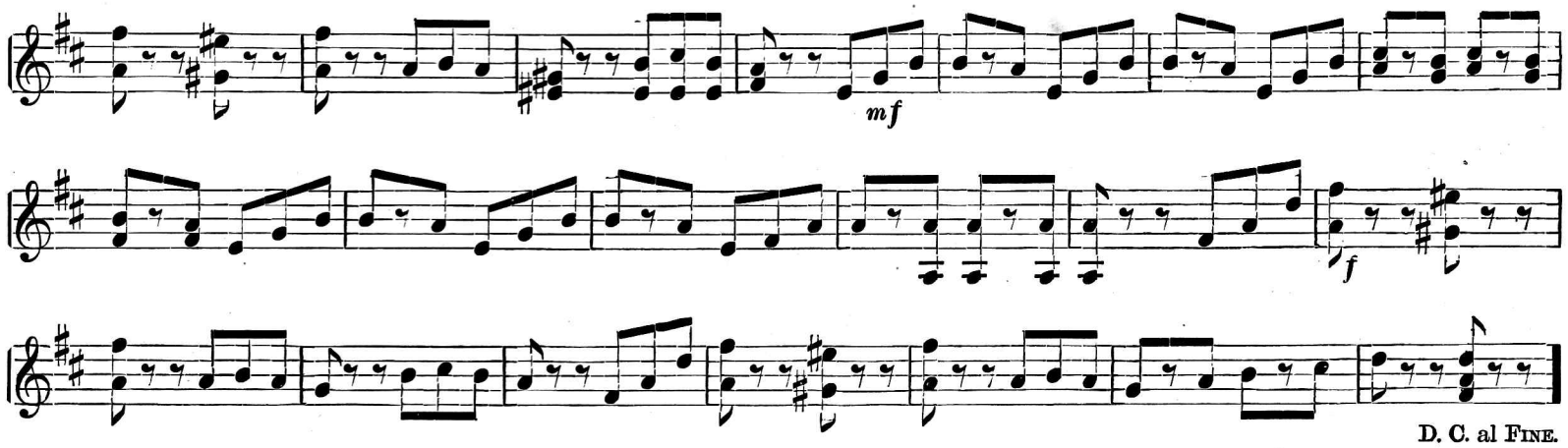
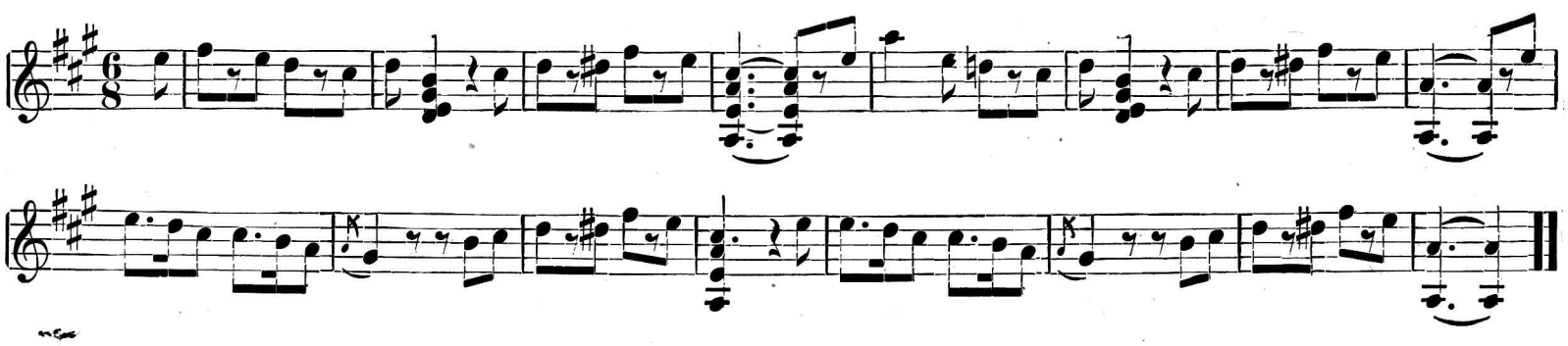
KEY OF D.

Name of Notes,	D	E	F	G	A	B	C	D	C	B	A	G	F	E	D
Frets,	5	0	2	3	1	0	2	3	2	0	1	3	2	0	5
L. H. fingering,	4	0	2	3	1	0	2	4	2	0	1	3	2	0	4

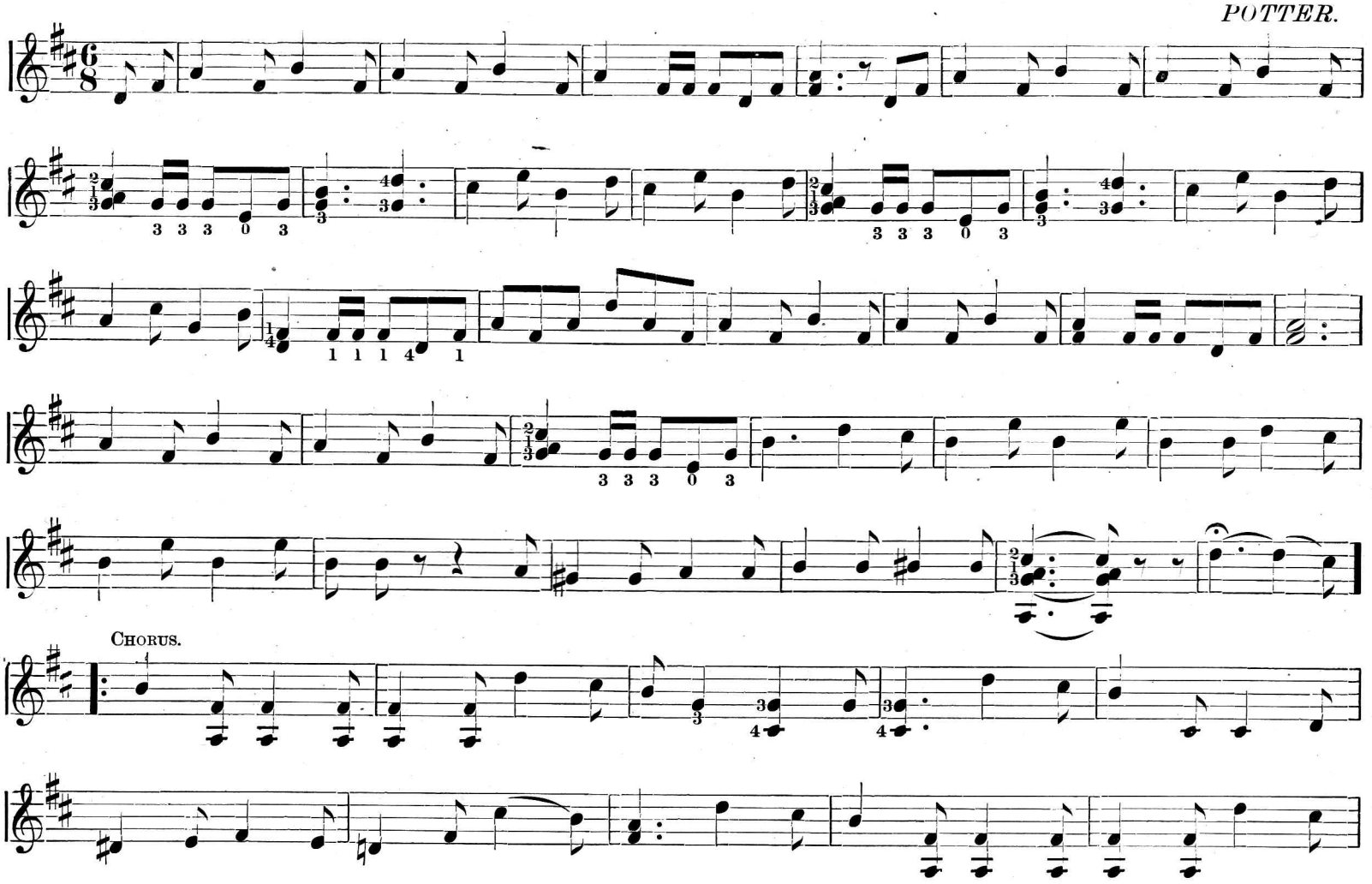
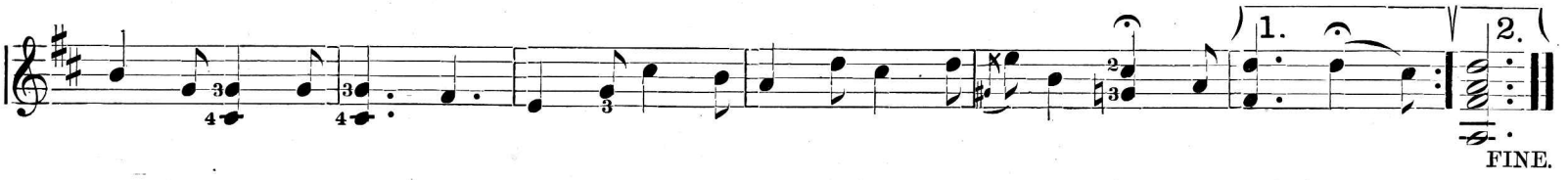
Accompaniment in Key of D with relative minor.

KEY OF B MINOR.



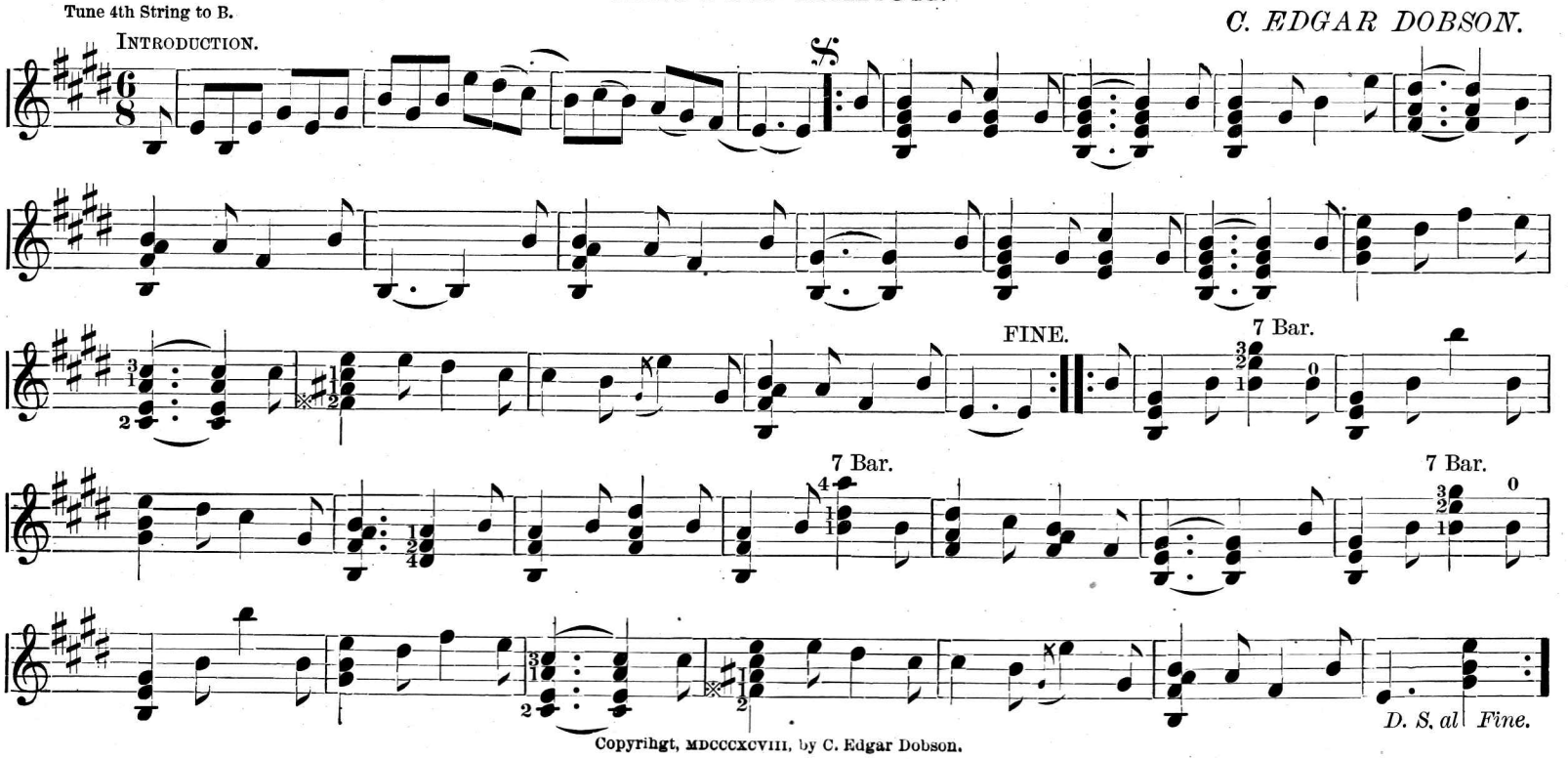
MAYWOOD JIG.

SCOTCH DANCE.

BRADFORD WALTZ.

POLKA.

WALTZ.

COMING THRO' THE RYE.

PLAYMATES.

Arranged by C. EDGAR DOBSON.

GRAHAM SCHOTTISCHE.

C. EDGAR DOBSON.

MEXICAN SERENADE

CARNIVAL DE VENICE.

PRIVATE TOMMY ATKINS.

POTTER.

ARGYLE MARCH.

C. EDGAR DOBSON.

Tune 4th String to B.

Copyrihgt, MDCCCXCVIII, by C. Edgar Dobson.

ALPINE MAZURKA.

Tempo di Mazurka. Tune 4th String to B. ***DOBSON.***

p *mf* *p* *mf*

12 Har. 12 Har. 12 Har. 12 Har.

12 Har. 12 Har. 12 Har. 12 Har.

p *mf* *p* *mf*

From "Gems for the Banjo and Piano" series, by permission of M. Witmark & Sons, publishers.

SADIER WALTZ.

SON.

5 pos.

5 pos.

ABORN SCHOTTISCHE.

Tempo di Schottische

Le VALLEY.

1ST BANJO.

2D BANJO.

p

p

FINE.

3

3

3

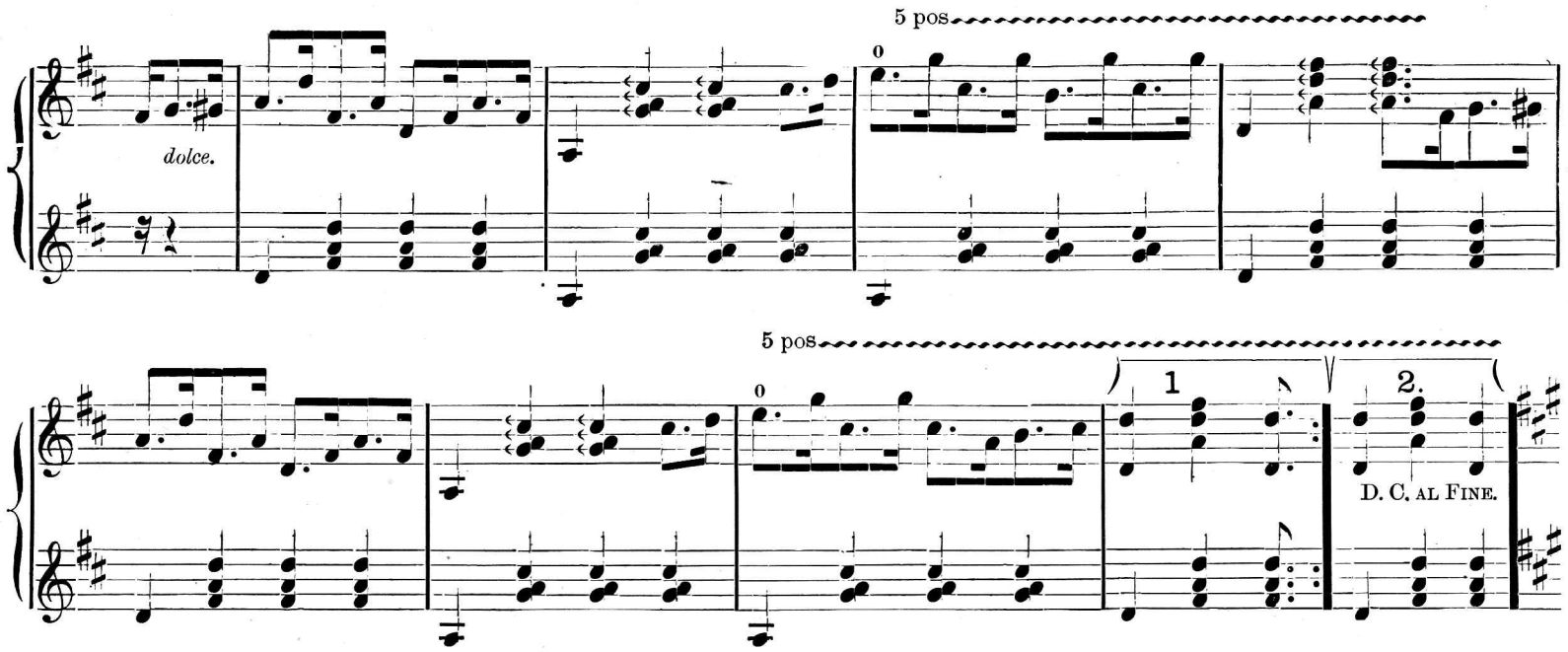
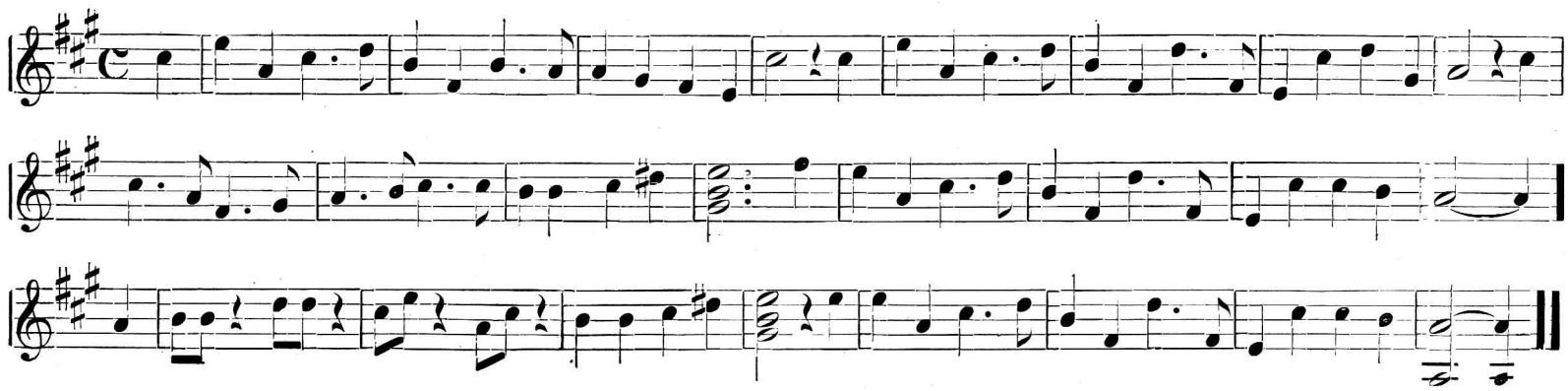
3

1.

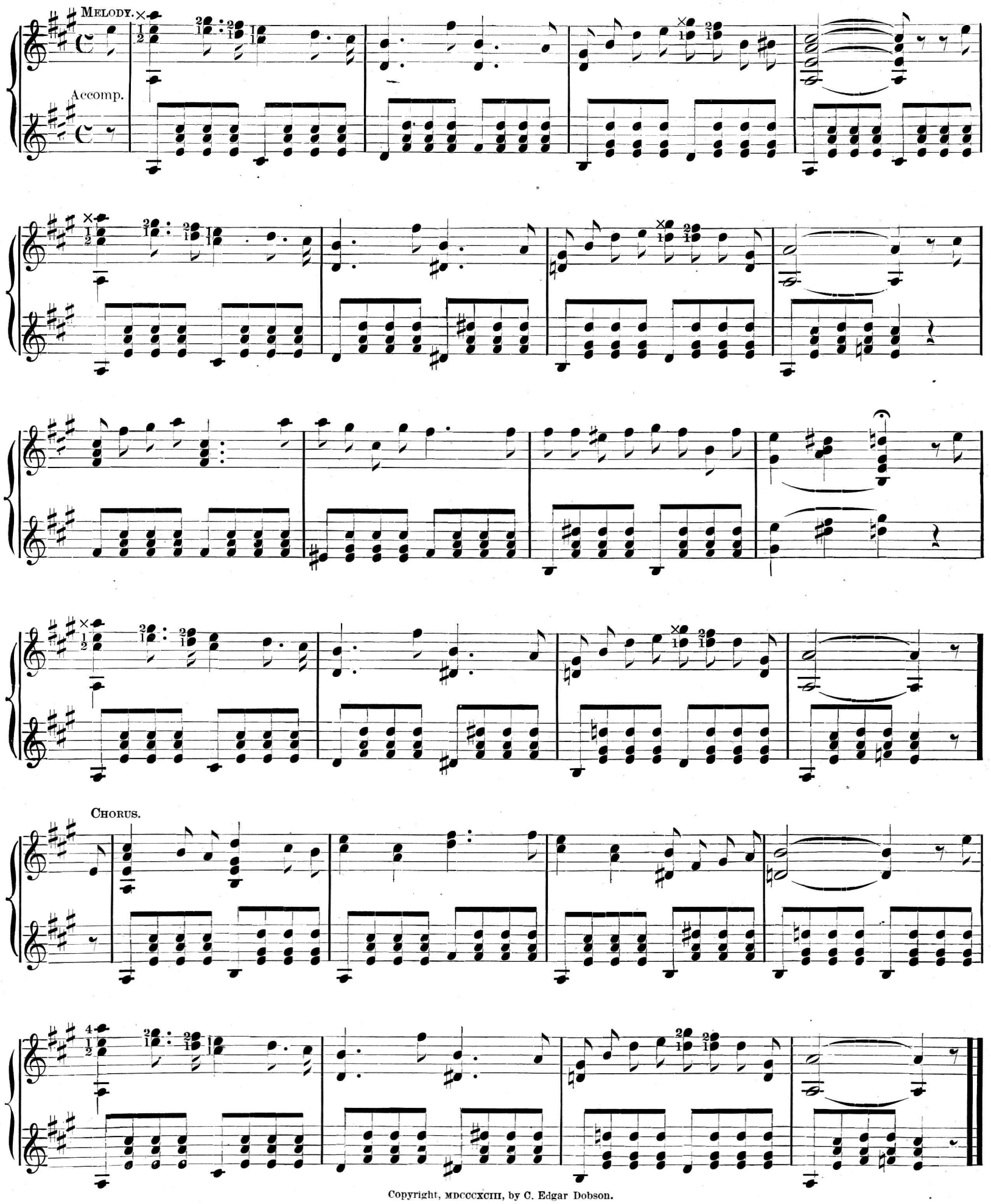
2.

p

1.

2.

LITTLE MAGGIE MAY.

SPANISH DANCE.

A MOTHER'S LOVE WILL ALWAYS BE THE SAME.

C. EDGAR DOBSON.

Copyright, MDCCCXCIII, by C. Edgar Dobson.

This Beautiful Song Published for Piano, Words and Music, Price 40 cents, on sale at all music stores.

CYRIL SCHOTTISCHE.

C. EDGAR DOBSON.

FINE.

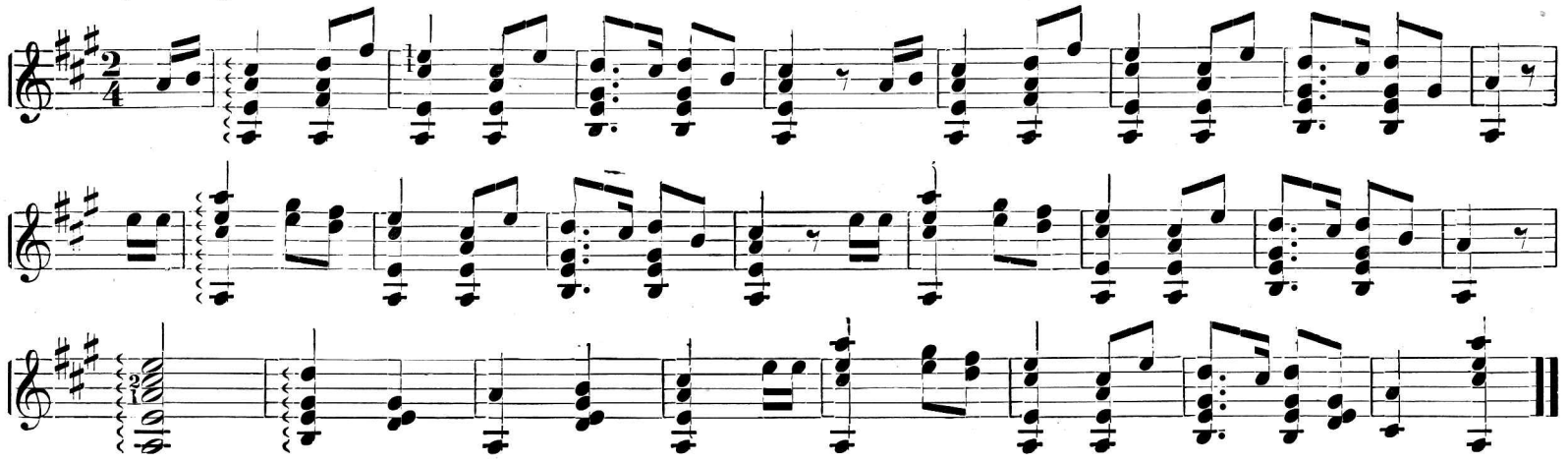
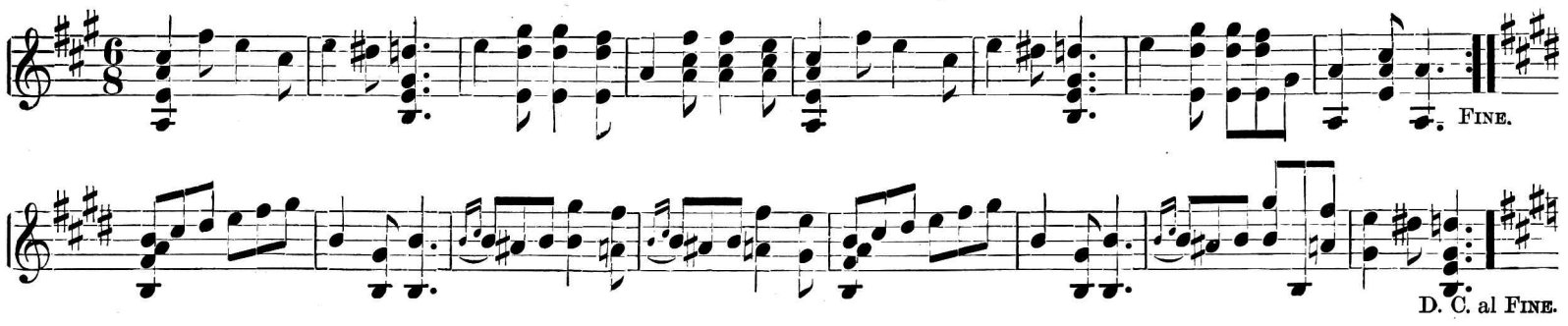
5 Bar. 5 Bar. . . . . 6 pos.

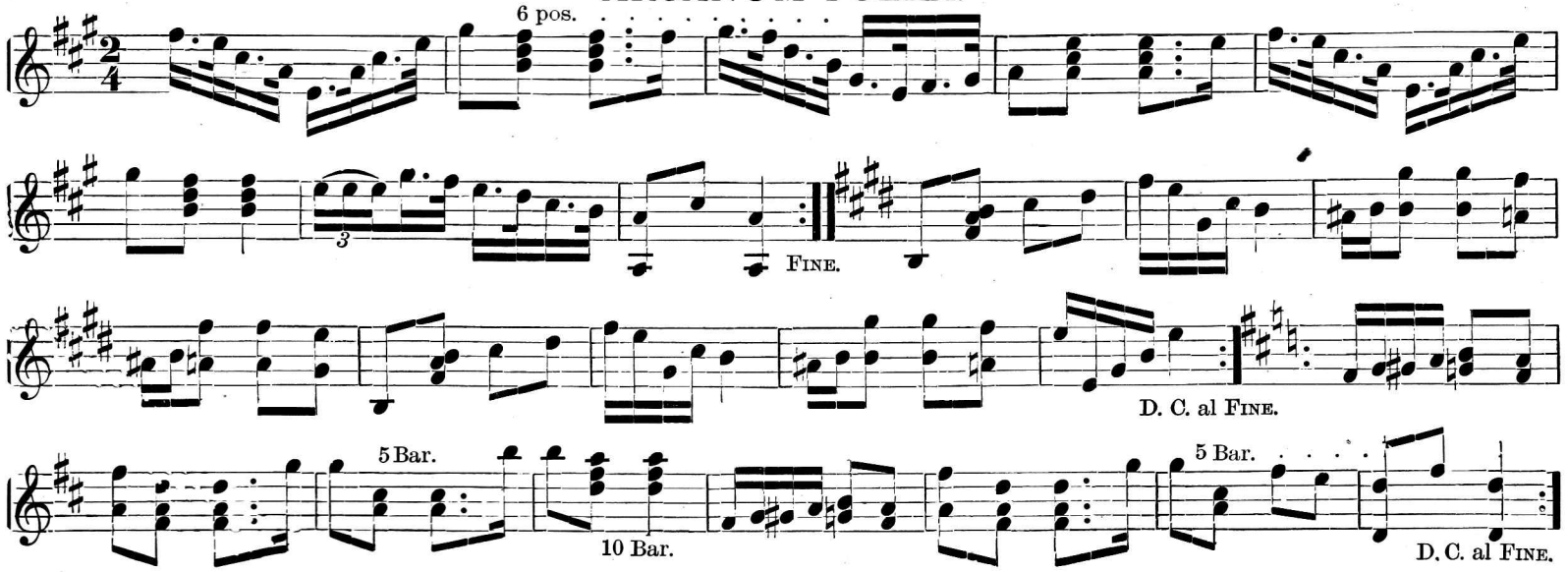
5 Bar. 5 Bar... 5 Bar...

5 Bar. . . . . 5 Bar. 5 Bar.

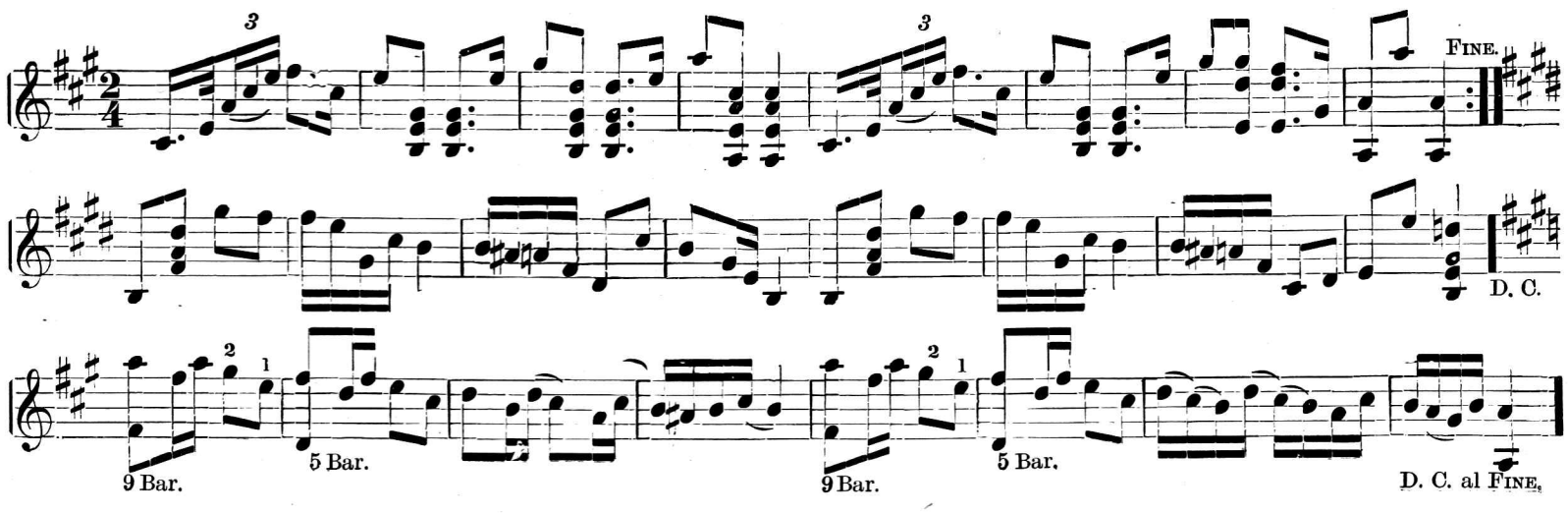
D. C. al Fine.

Copyright, MDCCCXCVIII, by C. Edgar Dobson.

HOME SWEET HOME.

ROYAL MARCH.

ARCANUM POLKA.

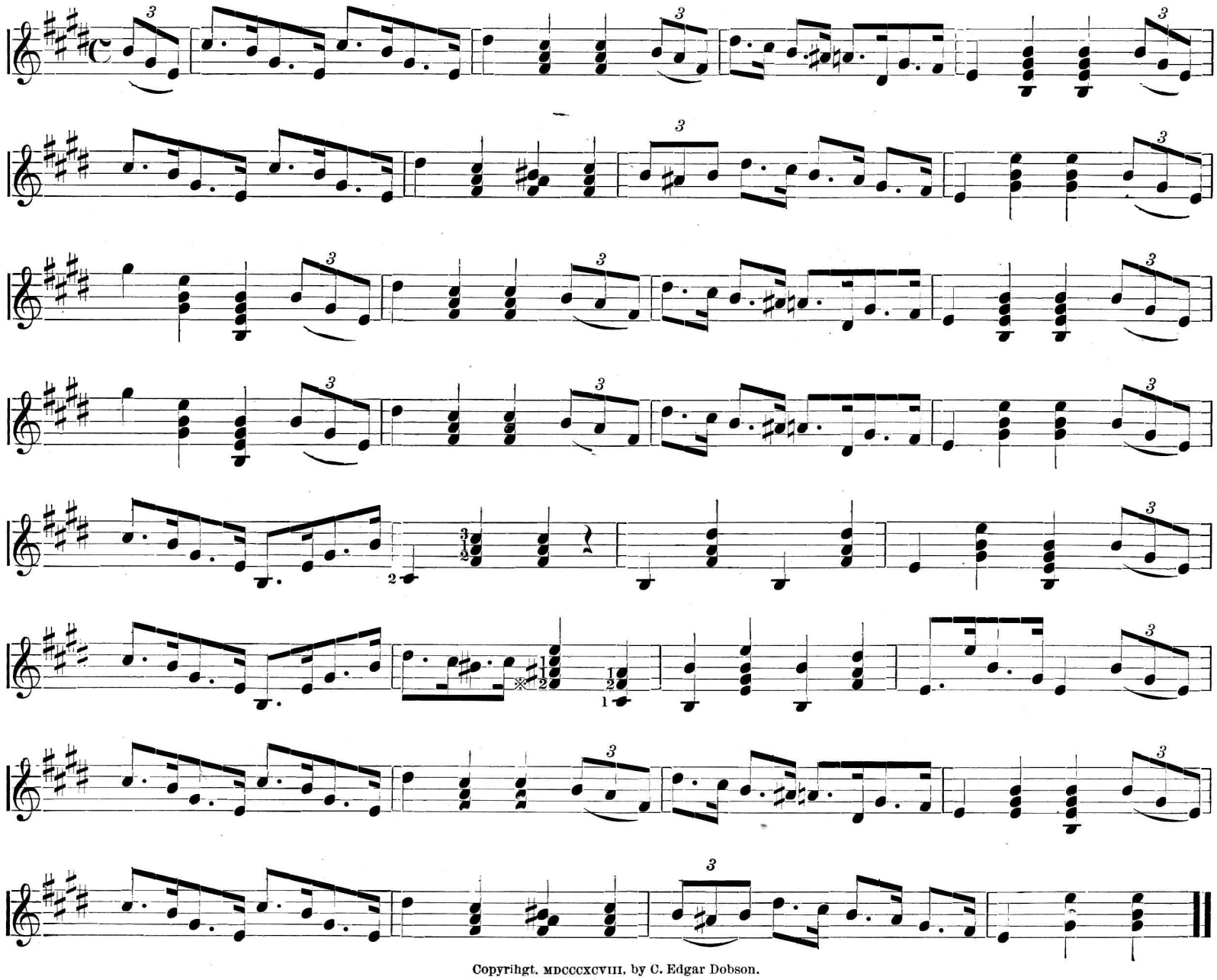


REGINALD POLKA.

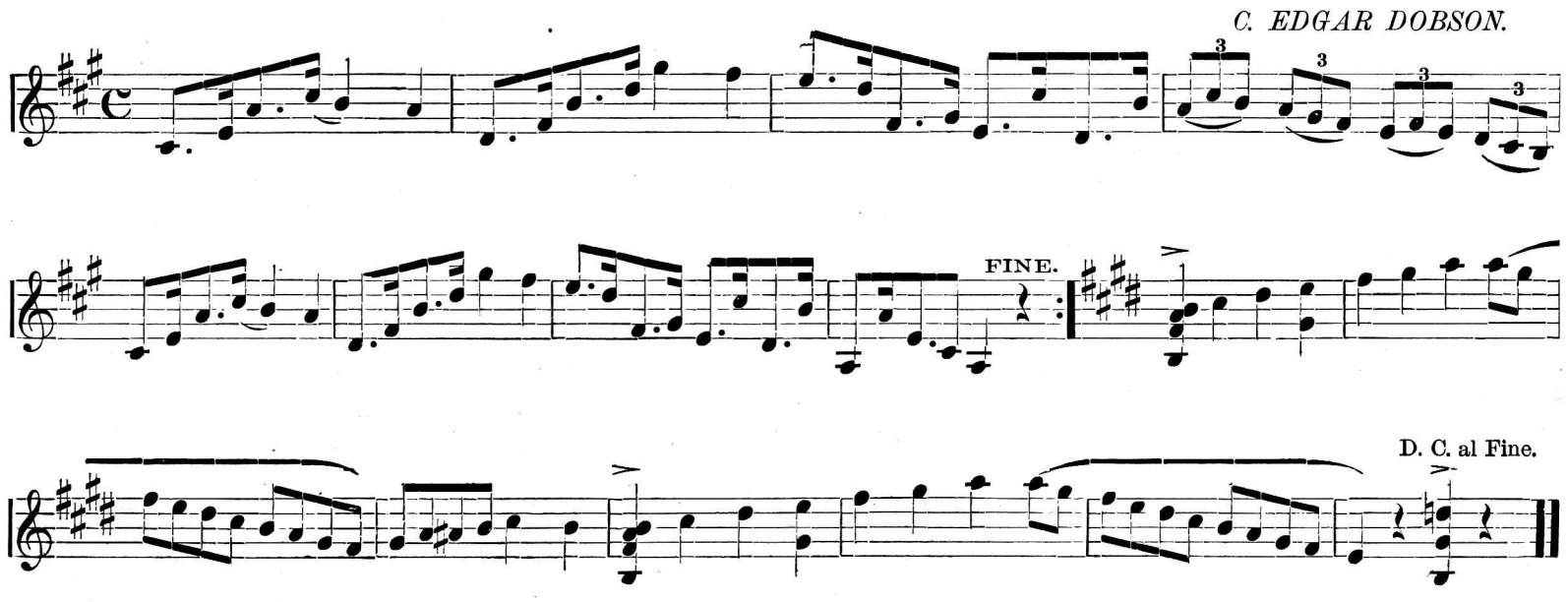


TRAVE SCHOTTISCHE.

Tune 4th String to B.

C. EDGAR DOBSON.

Copyrihgt. MDCCCXCVIII, by C. Edgar Dobson.

METROPOLE CLOG.

C. EDGAR DOBSON.

CLYDE SCHOTTISCHE.

BANJO DUETT.

Tune 4th String to B.

C. EDGAR DOBSON.

1ST BANJO.

2D BANJO.

1. FINE.

2.

1.

2.

Copyright, MDCCCXCVIII, by C. Edgar Dobson.

3 Bar. . . . . .

3 Bar. . . . . .

3 Bar. . . . . .

3 Bar. . . . . .

3 Bar. . . . . .

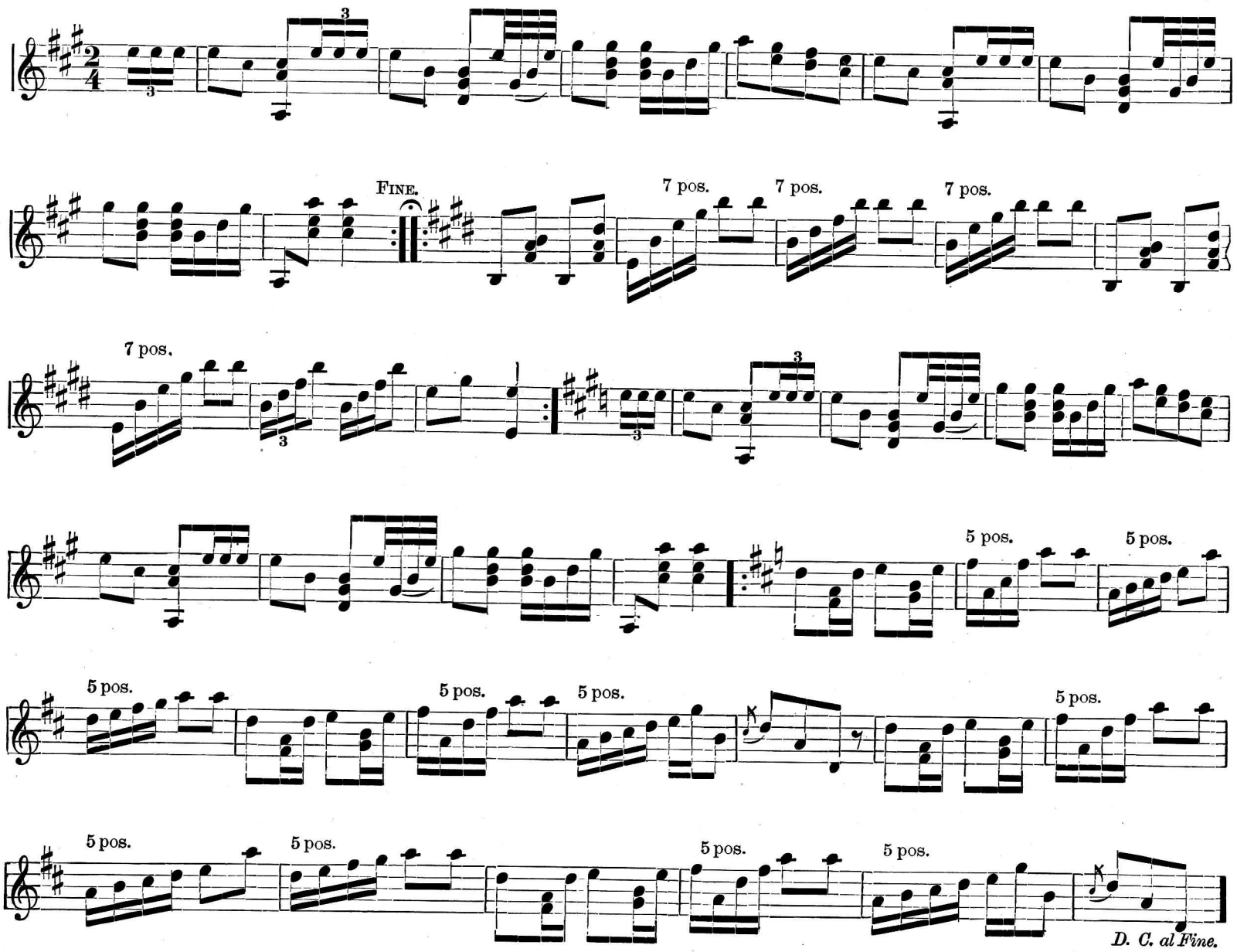
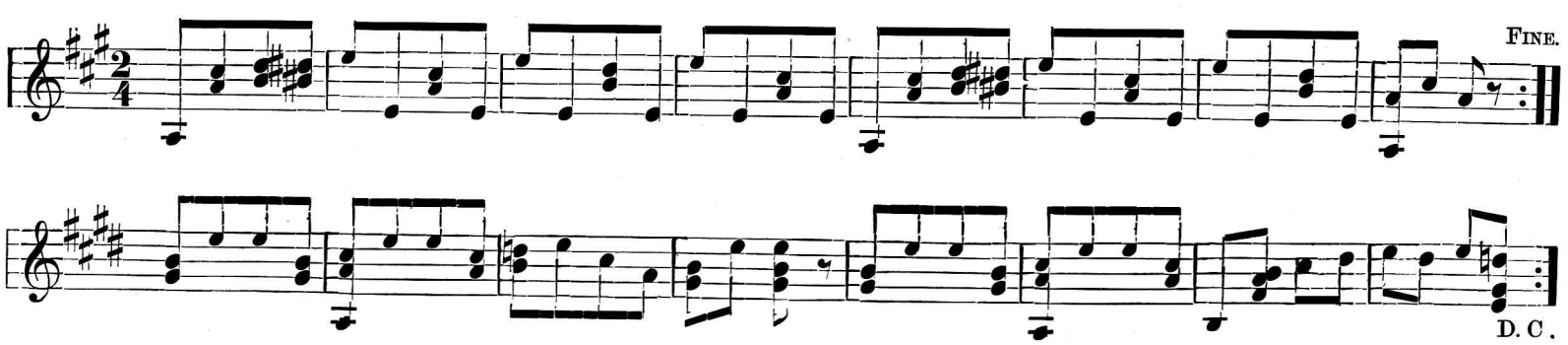
3 Bar. . . . . .

3 Bar. . . . . .

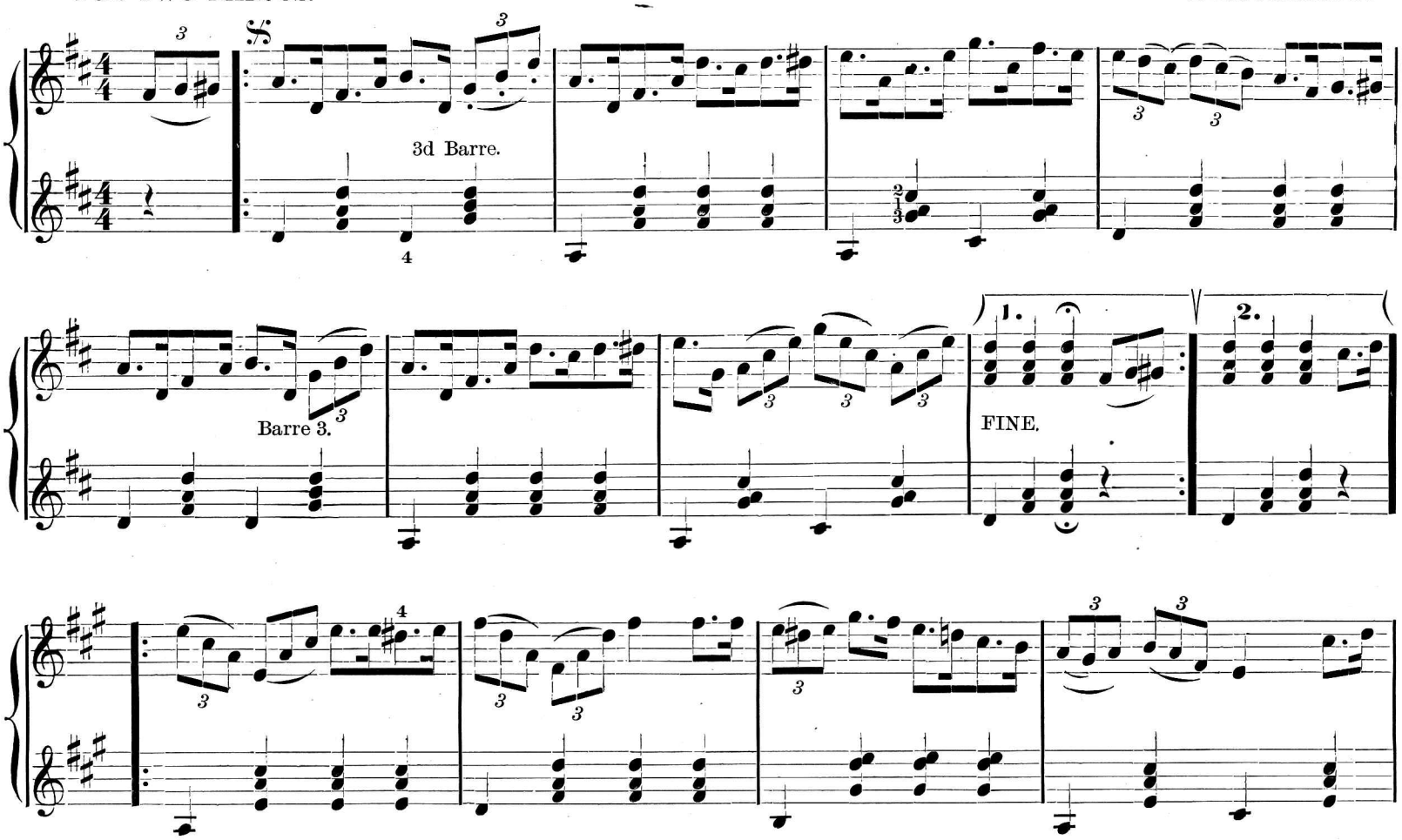
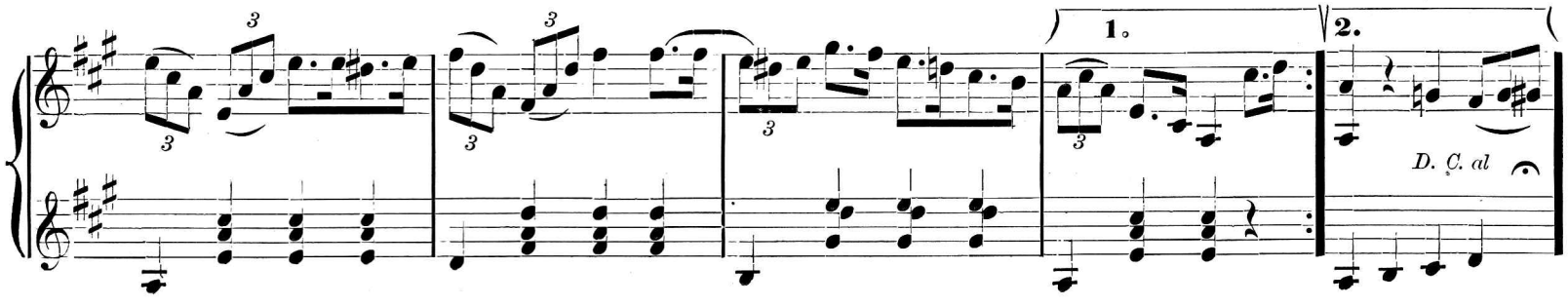
3 Bar. . . . . .

D. C. al Fine.

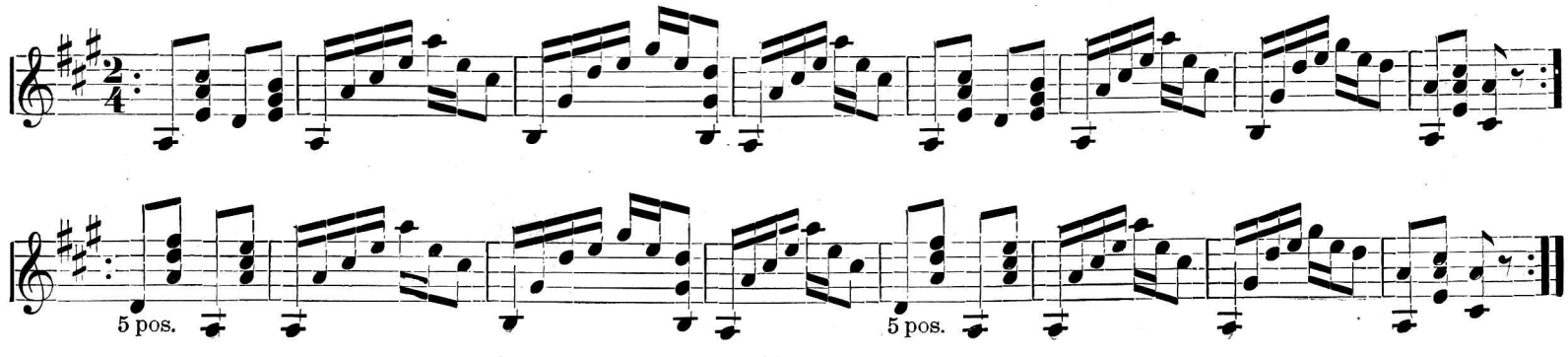
LITCHFIELD POLKA.

C. EDGAR DOBSON.

ALCORN POLKA.

Copyright, 1890, by C. EDGAR DOBSON.

SHREWSBURY CLOG DANCE.

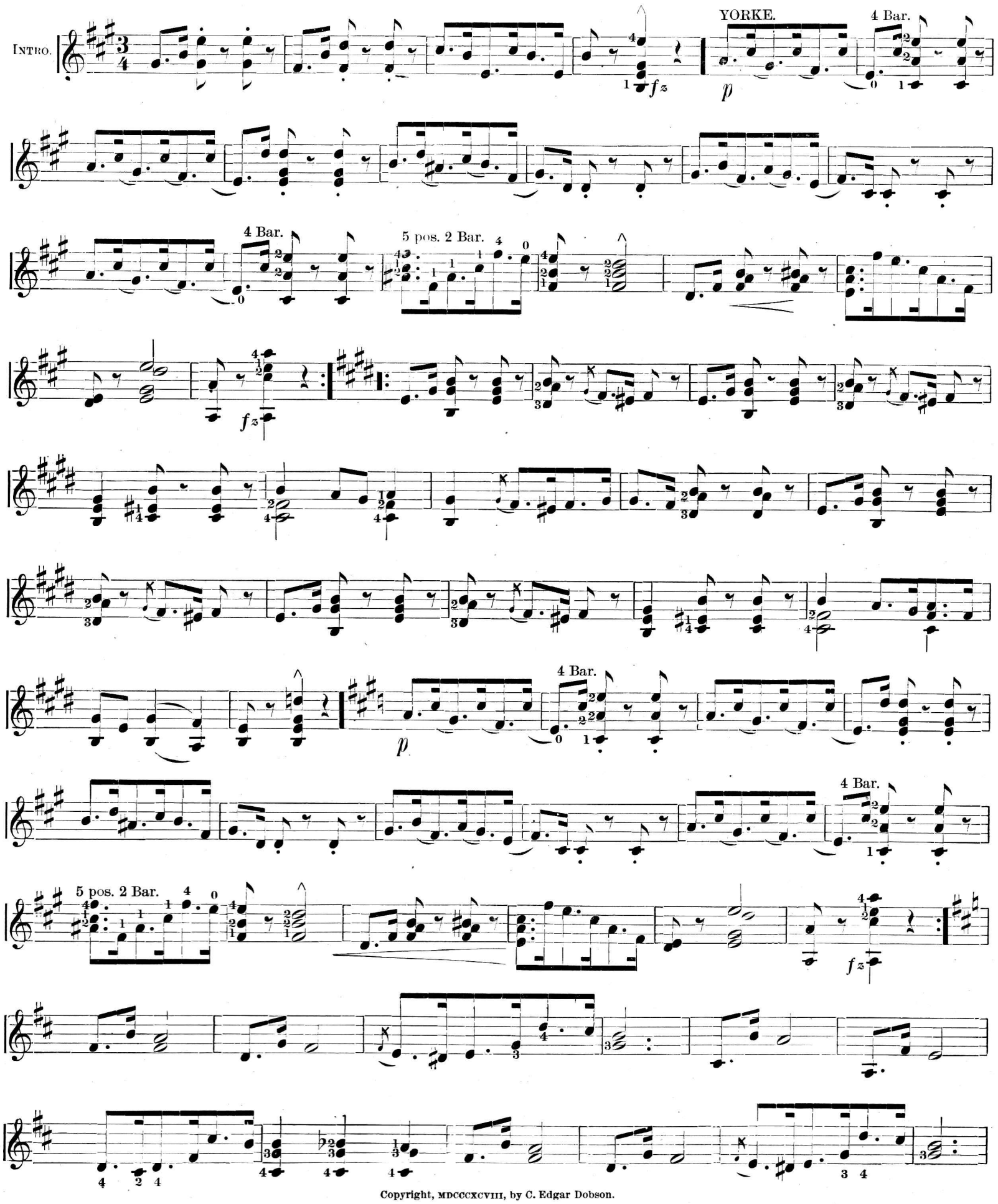
FOR TWO BANJOS. *BERTHOLDT.*



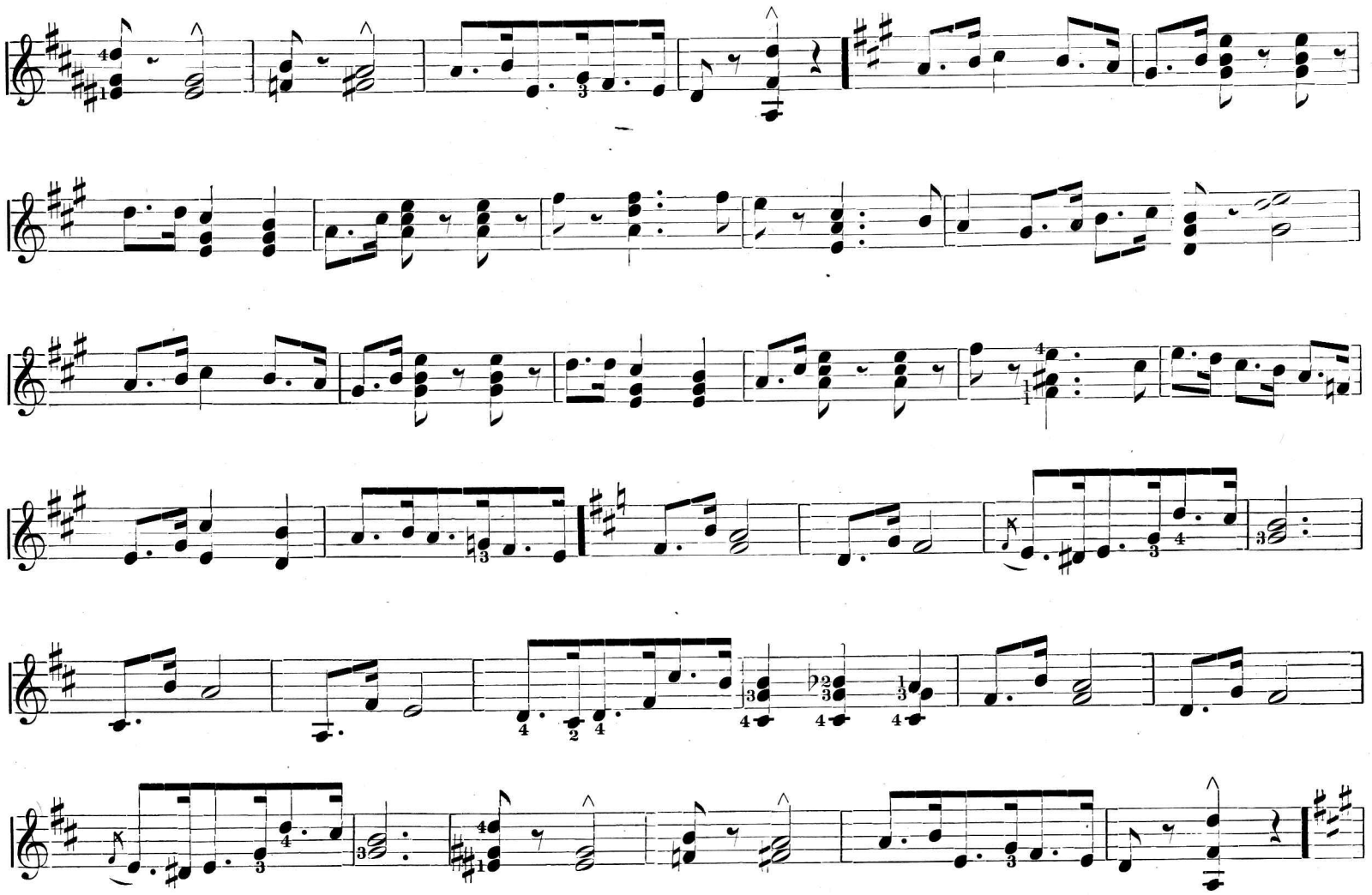
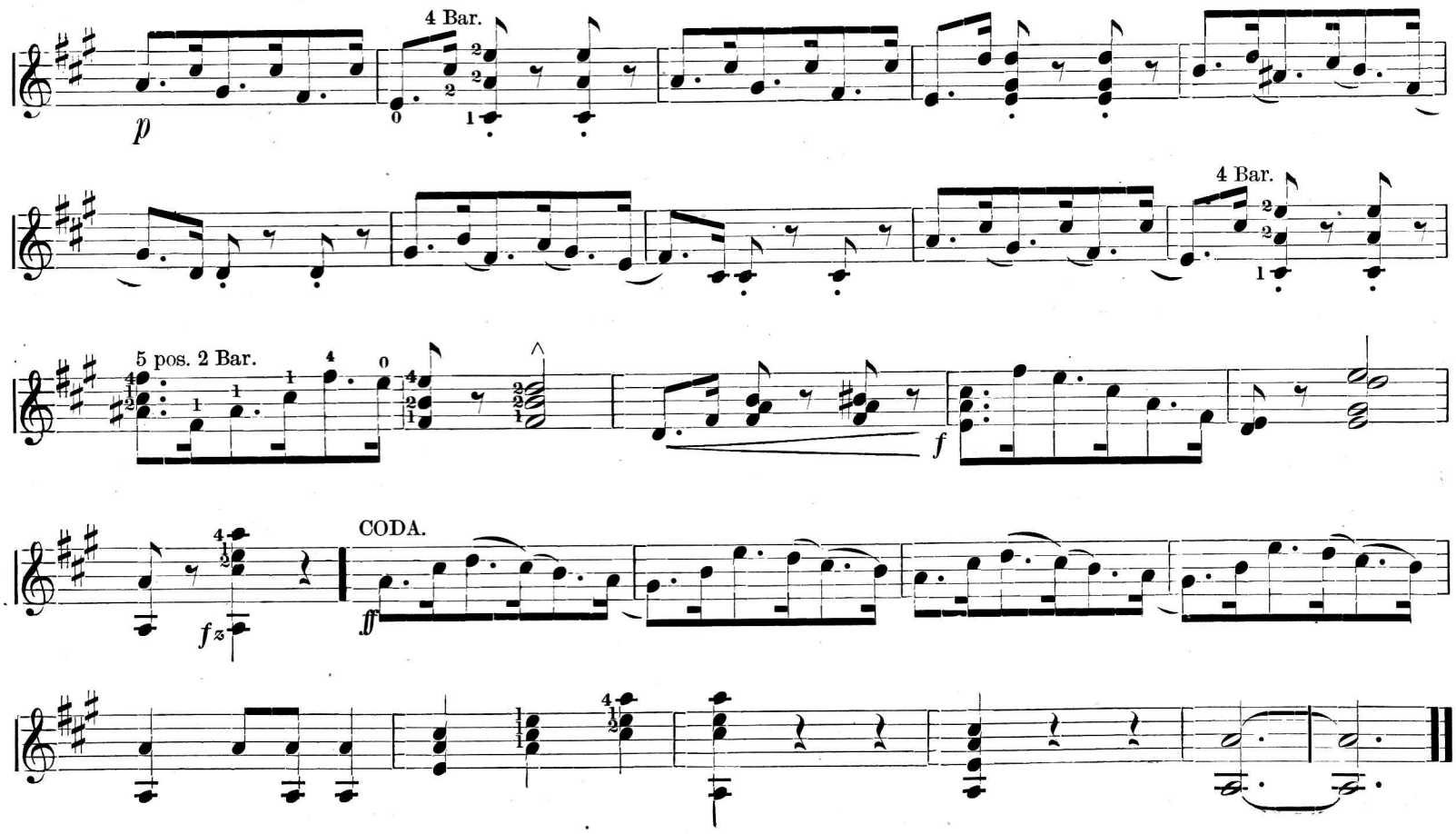
ADELAIDE POLKA.



Copyright, 1890, by C. Edgar Dobson.

THE EL DORADO YORKE.

Arranged by C. EDGAR DOBSON. *HARVEY V. BASLEY.*

Copyright, MDCCCXCVIII, by C. Edgar Dobson.

Published for Piano by The Frank Tousey Pub. Co., and now used by permission of Mr. Frank Tousey.

4 Bar.
p
4 Bar.
5 pos. 2 Bar.
f
CODA.
ff
fz

FANTASTIC PASTIME.

4th string to B.

2 Bar.

1 1 1 1 1 1

Copyright, MDCCCXCVIII, by C. Edgar Dobson.

PUPIL'S JIG.

FINE.

D.C. FINE.

YANKEE DOODLE..

TRIXIE WALTZ.

C. EDGAR DOBSON.

8 pos.

FINE.

7 pos. Bar. . . . . .

7 pos. Bar. . . . . *D. C. al Fine.*

5 pos. Bar. . . . . .

TRIO.

5 pos. Bar. 5 Bar. 3 Bar. *D. C. al Fine.*

Copyright, MDCCCXCVIII, by C. Edgar Dobson.

THE RI GI QUICK MARCH.

HADLEY.

f

1. 2.

1. 2.

p

1. 2. D.C.

SAND DANCE.

Arranged for Banjo by C. EDGAR DOBSON.

SHAW.

Tune fourth string to B.

Introduction.

Dance.

ff

(Bass String.)

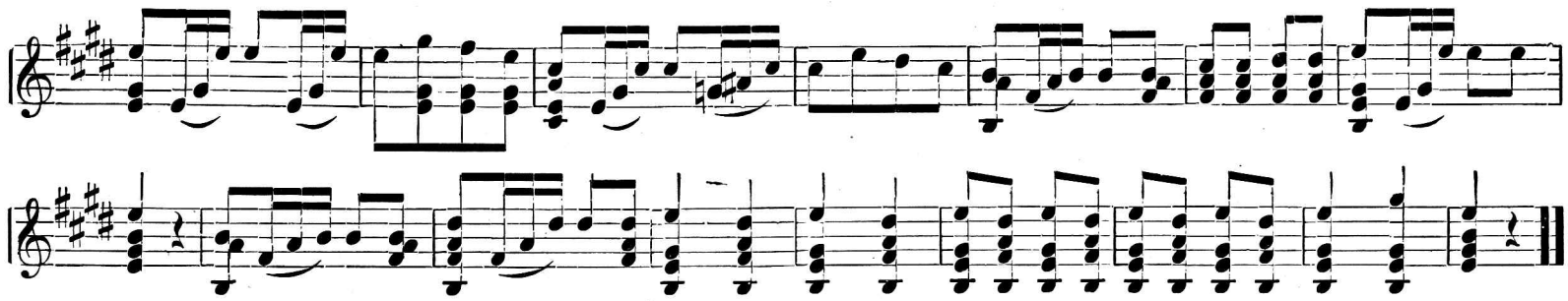
(Bass String.)

1.

2.

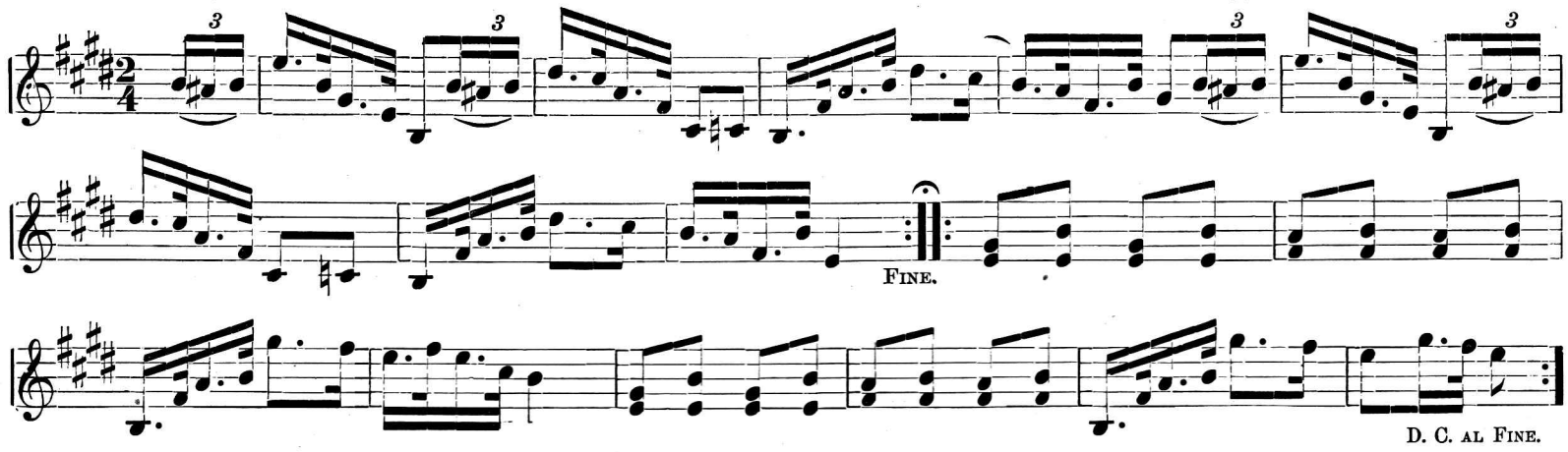
7th pos.

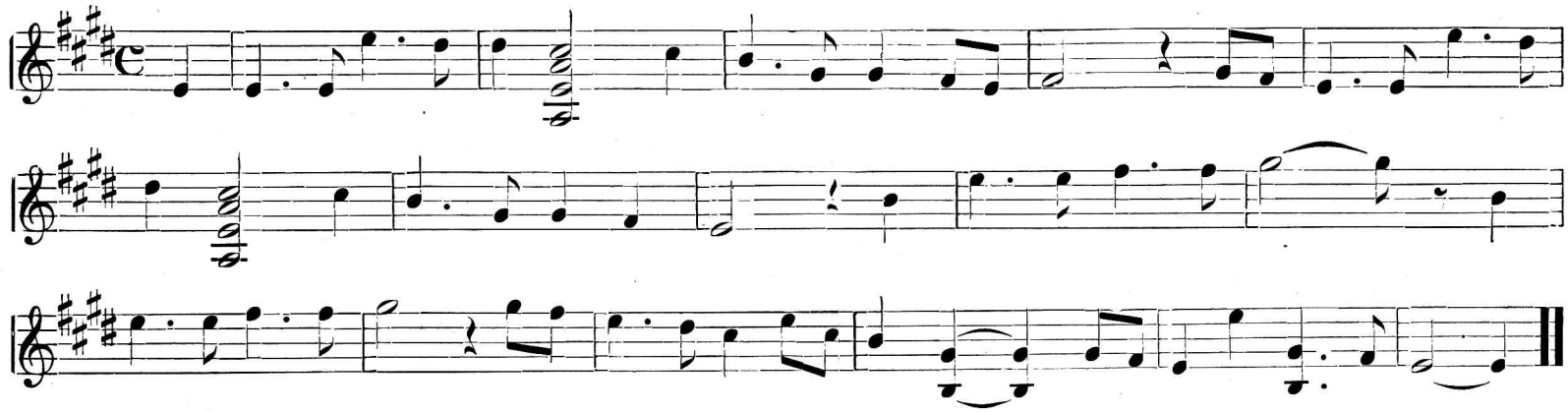
7th pos.

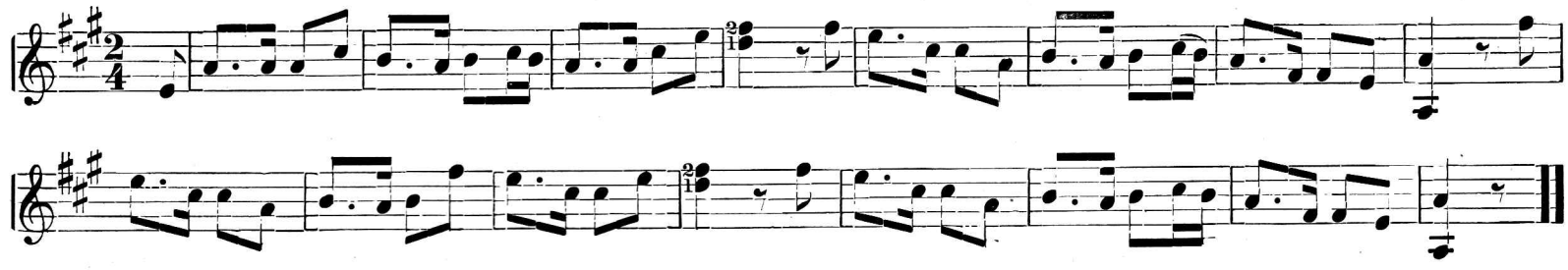
Copyright, 1892, by C. Edgar Dobson.

EDGAR CLOG.

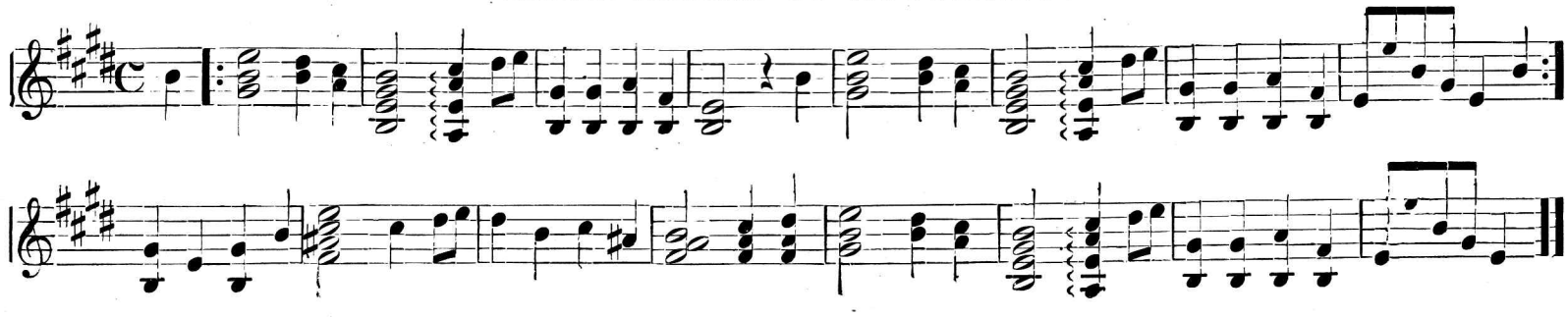
4th St. to B.

C. EDGAR DOBSON.



ANNIE LAURIE.

AULD LANG SYNE.



BLUE BELLS OF SCOTLAND.

"LITTLE SWEETNESS."

(SONG AND DANCE.)

Tune Banjo "A" string to Piano "C."

C. EDGAR DOBSON.

5th position.

5th pos.

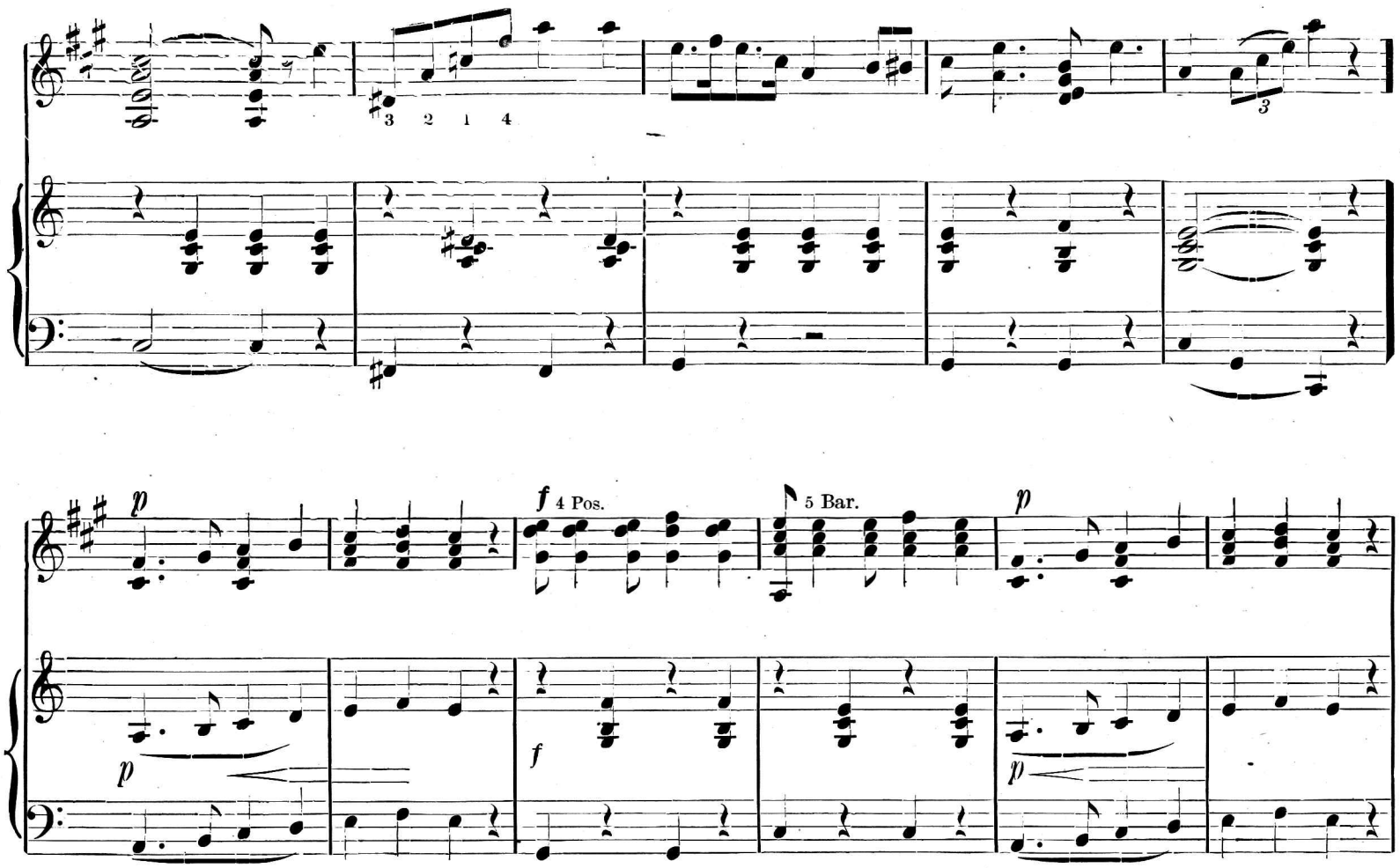
BANJO.

PIANO.

mf

mf

p

Copyright, 1892, by C. Edgar Dobson.

3 2 1 4
p
f 4 Pos.
5 Bar.
p
p
f
p
f
fz
3 2 1 4

DANCE.

f

1. 2.

LITTLE ANNIE ROONEY.

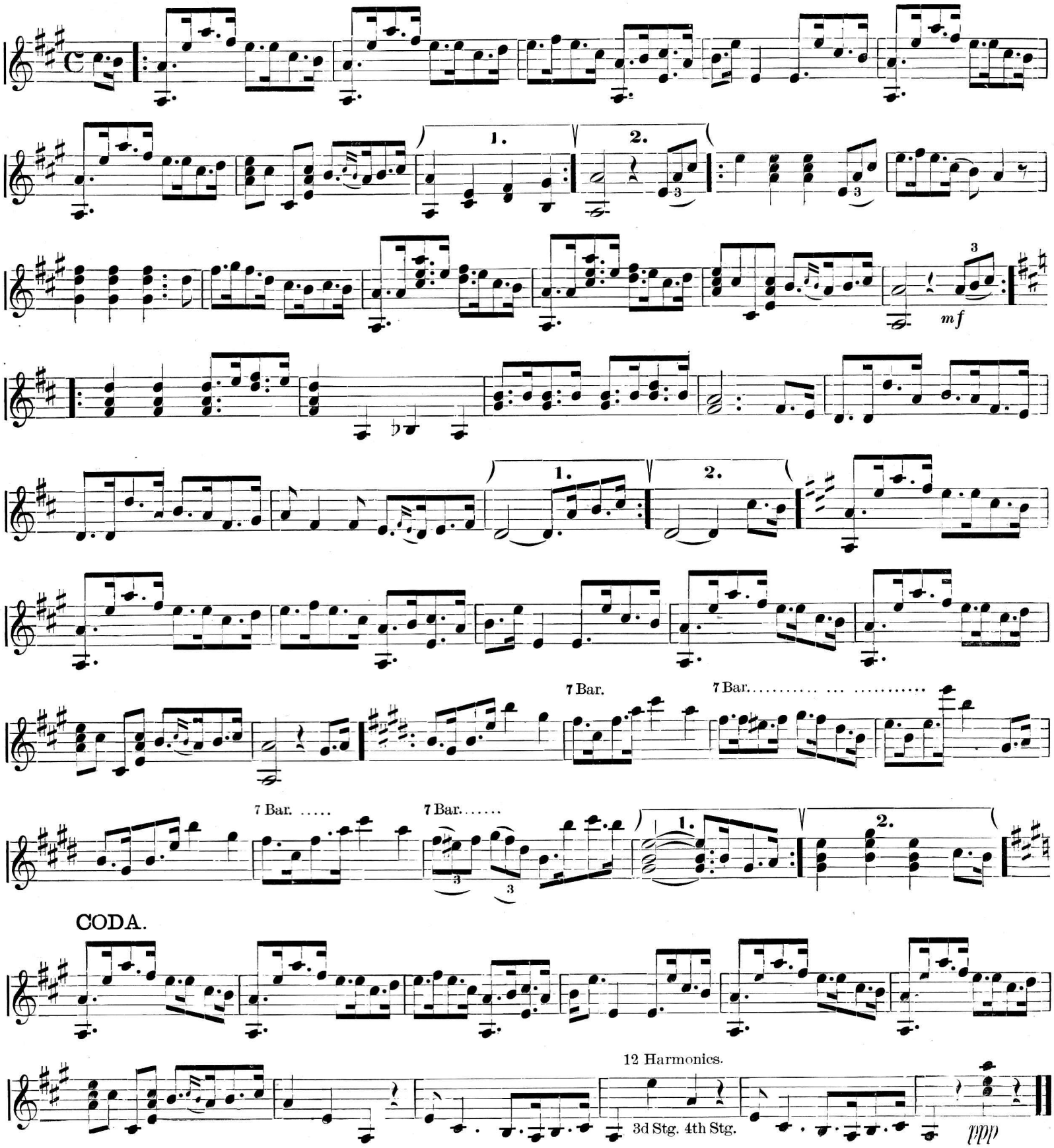
CHORUS.

HIGHLAND FLING.

GOOD-BYE, MY HONEY, I'M GONE.

SCHOTTISCHE.

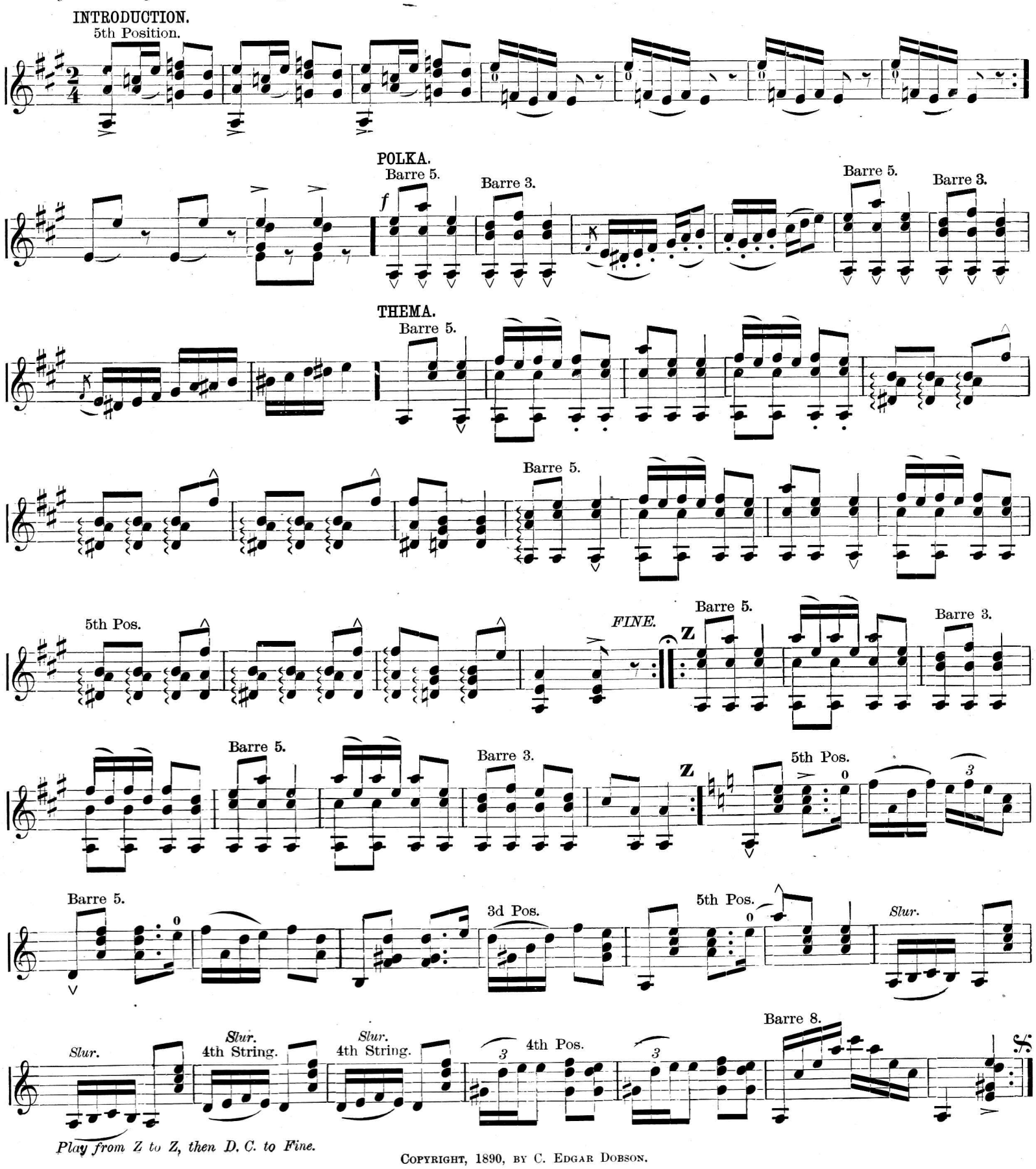
MONROE H. ROSENFELD.



Copyright. By permission of P. R. McCargo.

Chinese Polka.

Played with great success by GILMORE'S BAND.

C. EDGAR DOBSON.

Play from Z to Z, then D. C. to Fine.

COPYRIGHT, 1890, BY C. EDGAR DOBSON.

"ECHO" BANJO WALTZ.

C. EDGAR DOBSON.

INTRODUCTION.

12 Harm. 12 Harm. 12 Harm.

4th string

mf

Bar. 7. 4 pos.

mf

Bar. 7.

Bar. 5. 4 pos.

3 2 1 4 4

Bar. 3.

4 1 1 4 4

4th st.

2 1 2 3 2

mf

Bar. 1.

Bar. 2.

Copyright, 1888, by C. Edgar Dobson,

EDMONTON CLOG.

C. EDGAR DOBSON.

6 pos.

6 pos.

6 pos.

6 pos.

6 pos.

2 Bar.

6 pos.

2 Bar.

6 pos.

6 pos.

6 pos.

6 pos.

Copyright, 1892, by C. Edgar Dobson.

LA VICTOIRE.

Moderato. Tune 4th to B.

PIERPONT.

INTRO. 11 p *GALOP.*

Rit.

1 5 p 2 10 p

7 p 6 p 5 p 17 Har 12 Har 5 p

9 b 7 b

2d Pos. Barre.

Bass Solo.

Open 3 b 2 p

1 2

tempo

Copyright, 1891, by C. Edgar Dobson.

GONDOLA POLKA.

Tune 4th String to Piano C.

C. EDGAR DOBSON.

BANJO.

PIANO.

8 Pos. 6 Pos. Bar. 5. 2 Pos.

1. 2.

FINE.

2d Sr. 2d Sr.

Copyright, MDCCCXCVIII, by C. Edgar Dobson.

8 Pos. 6 Pos. Bar. 5. . . . . 2 Pos.

mf

8 Pos. 6 Pos. Bar. 5. . . . . 2 Pos.

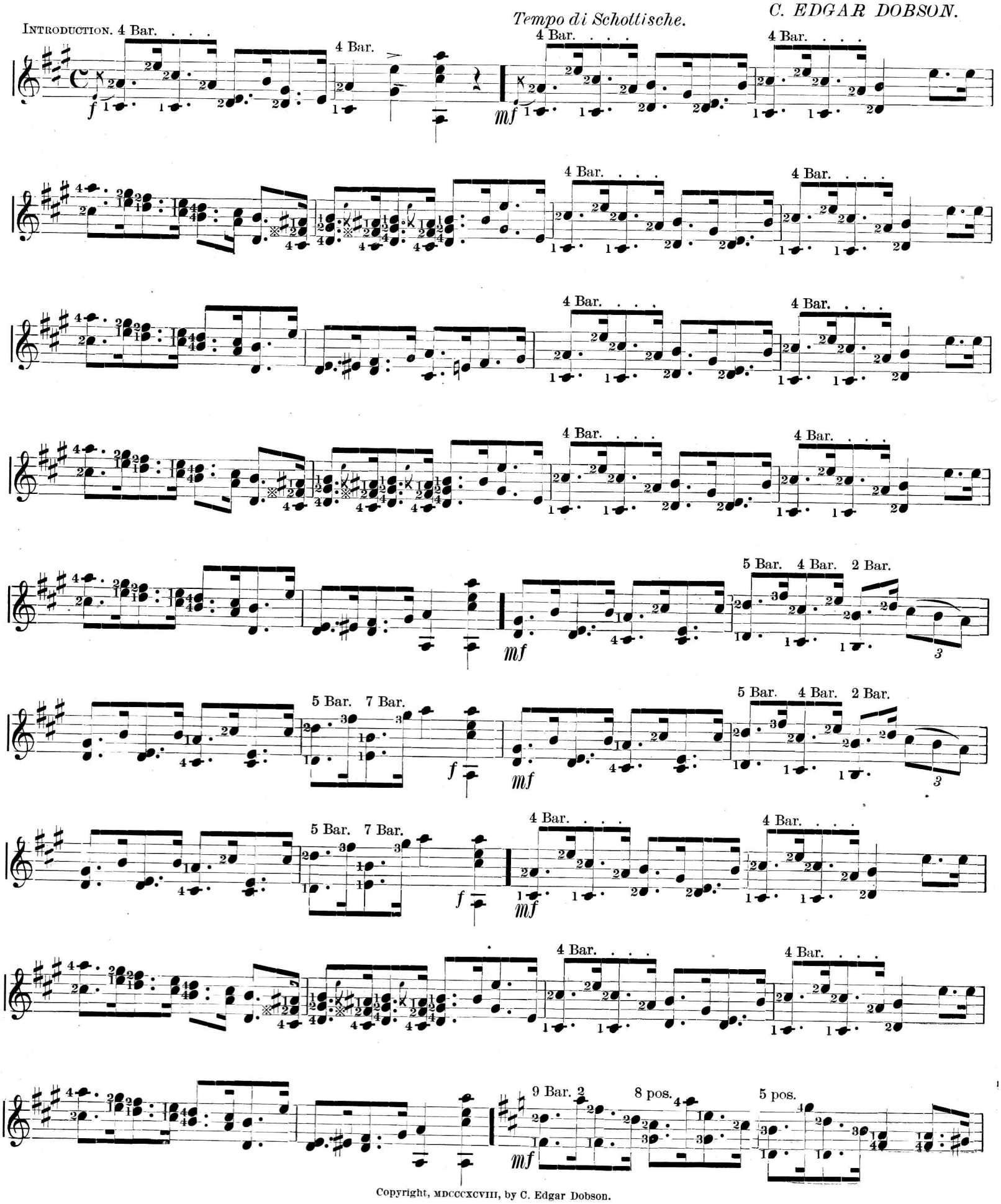
Bar. 5. . . . Bar. 10. Bar. 10. . . . . 4 Pos. . . . Bar. 5. . . . .

Bar. 5. . . . Bar. 10. Bar. 10. . . . . 4 Pos. . . .

1. 2.

D. C. al Fine.

DANCE OF THE CRICKET.

C. EDGAR DOBSON.

Copyright, MDCCCXCVIII, by C. Edgar Dobson.

Published as a Piano Solo by Graham Austin Pub. Co.

9 Bar. 8 pos. 5 pos.

5 Bar. 9 Bar. 8 pos. 5 pos.

9 Bar. 8 pos. 5 pos.

5 Bar. 12 Bar. 8 pos. 9 Bar. 4 pos. 5 Bar. 1 pos. 2 Bar. 4 pos. . . . . .

4 pos. . . . . 12 Bar. 8 pos. 9 Bar. 4 pos. 5 Bar. 1 pos. 2 Bar. 4 pos. . . . . .

12 Bar. 8 pos. 9 Bar. 4 pos. 5 Bar. 1 pos, 2 Bar.

12 Bar. 8 pos. 9 Bar. 4 pos. 5 Bar. 1 pos. 2 Bar.

4 Bar. 4 Bar.

mf

4 Bar. 4 pos.

INGENUE.

MORCEAU À LA GAVOTTE.

Arranged by C. EDGAR DOBSON.

LUIGI ARDITI.

9 Bar 10 Bar. 14 Bar. 12 pos. 9 Bar. 9 Bar. 4 pos. 5 Bar.

pp

12 Bar.

12 Bar. 12 Bar.

13 Bar.

9 Bar.

pp

9 Bar.

5 Bar.

5 Bar. 2 Bar.

9 Bar.

9 Bar. 8 pos. 12 Bar. 12 Bar.

Copyrihgt, MDCCCXCVIII, by C. Edgar Dobson.

5 Bar. 8 pos. . . . .

12 Bar. . . . . 12 Bar.

ppp

12 Bar.

4 st. . . . . .

ff

LOVE'S DREAMLAND WALTZ.

FINE.

5 Bar. . . . . 5 Bar. . . . .

5 Bar. . . 1. 2. *D. C. al Fine.*

Copyright, MDCCCXCVIII, by C. Edgar Dobson.

"LA CROSSE" GALOP.

BERTHOLDT.

INTRODUCTION, *Moderato.*

GALOP. *Allegro.*

SOLO BANJO.

SECOND BANJO.

f

R. H.

fz

4th pos.

m

4th pos.

4th pos.

1 2

6-pos.

6 pos.

1 2

4 pos.

m

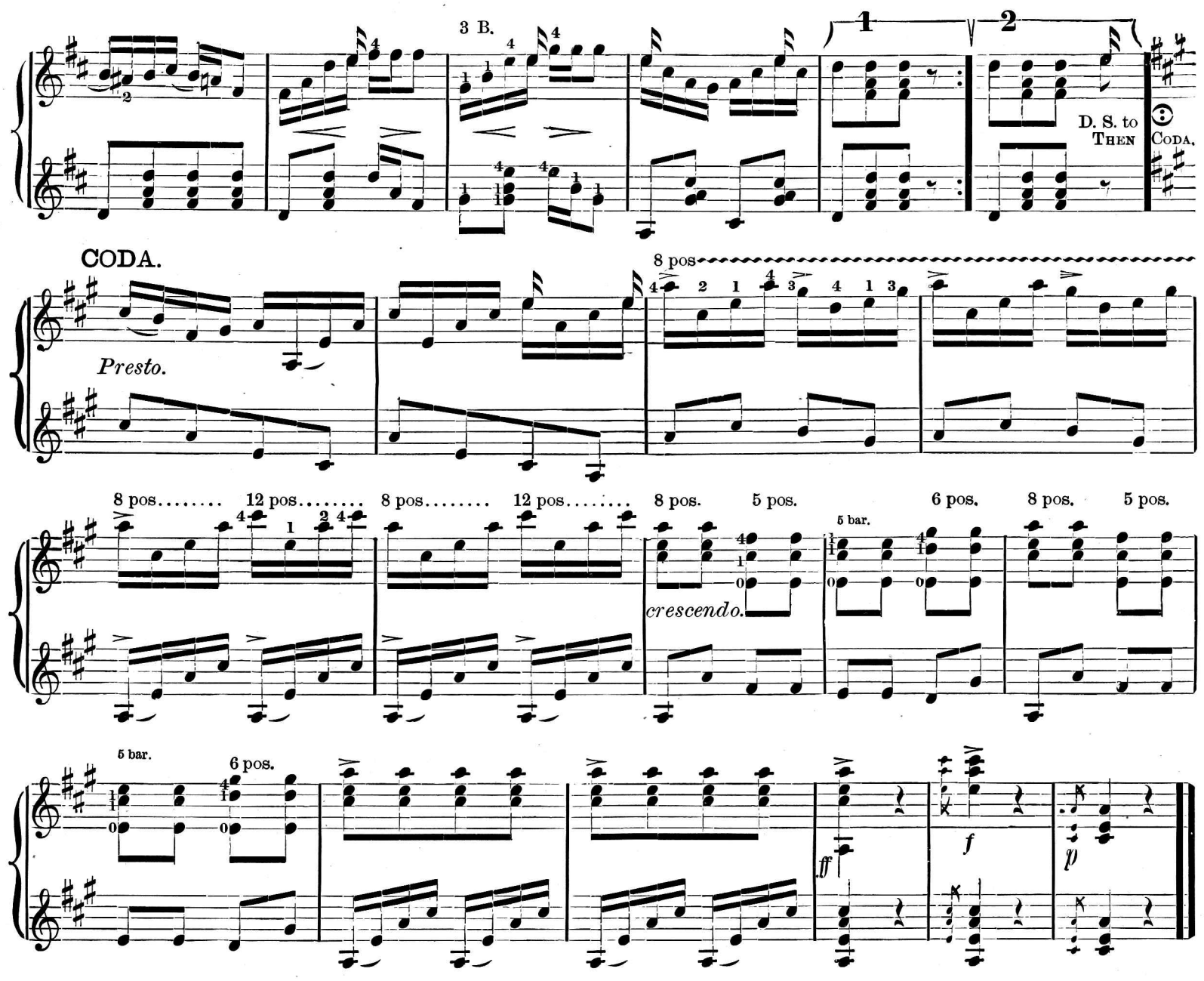
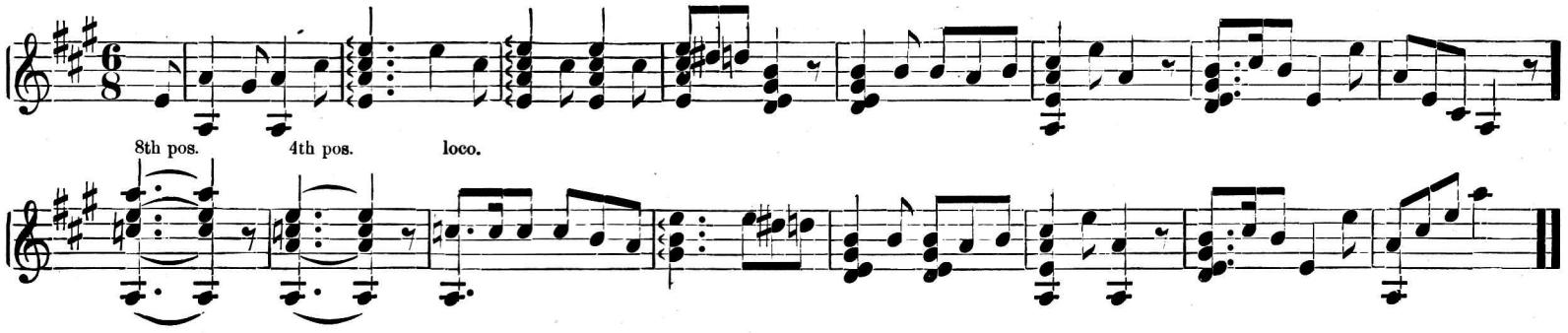
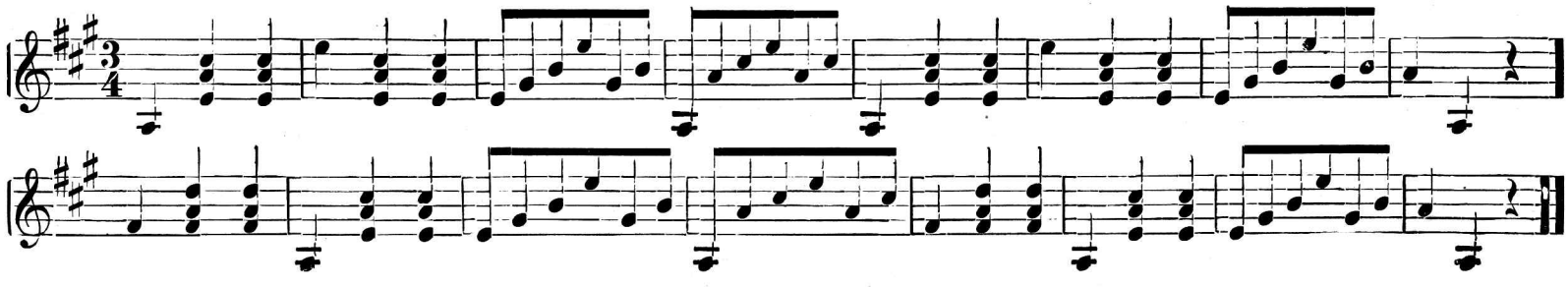
4 pos.

4 pos.

TRIO.

3 B.

p

3 B.

ON YONDER ROCK.

BANJO WALTZ.

THE CZARINA.

MAZURKA RUSSE.

Arranged by C. EDGAR DOBSON.

LOUIS GANNE.

Maestoso.

1st BANJO.

2d BANJO.

ff

12 Bar.

12 Bar.

5 Bar.

17 Bar.

15 pos. 13 pos.

p (RUSSIAN HYMN.)

12 Bar.

ff

p

13 pos.

9 pos.

7 pos.

4 Bar.

ff

16 Bar.

fff

3 pos.

fff

15 pos.

fff

2 Bar.

19 Bar.

fff

MAZURKA. *Ben marcato.*

I., III., VII.

ff

f

4 Bar.

3 pos.

2 Bar.

Copyright, MDCCCXCVIII, by C. Edgar Dobson.

12 Bar. 4 Bar. 3 pos. 2 Bar.

12 Bar. 7 Bar. 12 Bar. 12 Bar. FINE.

II., VIII. 2 Bar. 6 pos. allarg. a tempo. 4 pos.

tr tr mf

9 Bar. allarg. a tempo. Bar. after VIII. here Coda. D. C. al Fine.

TRIO.

IV., VI.

mf

Fine, then D. C. till ⊕

V. 5 Bar.

f

12 Bar.

mf

12 Bar. . . . . 10 pos.

mf

5 Bar.

f

5 Bar.

cresc.

7 pos.

f

mf

4 Bar. . . . . 5 Bar. . . . . .

1. 2.

D. S. 𝄋 (Trio.)

⊕ CODA. IX.

ff 7 Bar. 7 Bar. 7 Bar. 7 Bar. 7 Bar.

7 Bar. 7 Bar. 7 Bar. 7 Bar. 7 Bar. 7 Bar. 6 pos.

6 pos. 7 Bar. 7 Bar. f 7 Bar. ff f

ff 7 Bar. 7 Bar. 19 Bar. 7 Bar.

I AM DE PICKANINNY'S MAMMY.

Arranged by C. EDGAR DOBSON. *Words and Music by WM. GROSSMAN.*

Moderate. 5 Bar. 10 Bar. 5 Bar. 12 Bar. 1st st.

5 Bar.

1. I mar - ried Sam - uel John - son just a year a - go to - day, Our life has been as hap - py as can
2. Dere's gwine to be a ba - by show in town next Mon - day night, Of course my pick - an - in - ny'll be in

5 Bar.

be; ..... He's still stuck on his hon - ey and I don't care what you say, His
line; ..... De od - der lit - tle nig-gers will.... all be out ob sight, But

3 Bar.

hon - ey's stuck on him too, don't you see?..... To - day I was so glad, I
none ob dem will hab a chance wid mine,..... De best one dere dis-played, will

5 Bar.

told him dat I had a pres - ent fo' him bet - ter dan a farm,..... He
be my ace ob spades, He'll be de warm - est nig - ger in de show,..... And his

2 Bar. 6 pos.

Copyright, MDCCCXCVIII, by C. Edgar Dobson.

looked up in sur-prise, and dere be - fo' his eyes I.... held a pick - an - in - ny in my arm.....
lit - tle laugh - in' eyes, ob course will take de prize And den I'll see dat eb - ry - bod - y'll know Dat

CHORUS.
Tempo di Schottische.

I am de pick - an - in - ny's mam - my, I'm de hap - piest gal you'll find a - round,..... To

me much joy its bring - in' when it's cry - in' or it's sing - in', You'll find none like him in dis town,

rit.

How de folks will flock fo' to see him, Eb - ry - bod - y'll be a - round here soon;..... I'm

tempo.

hap - py, dat's a fac', wid my lit - tle lump ob black, I am de mud-der ob de coon.....

rit.

"Meet Me on de Odder Shore."

GEO. J. CURRAN.

1 De time am come for de ole man to go, Meet me on de od - der shore; . . . De
2 Don't bring dat nig who stole ole Ras - tus goose, Meet me on de od - der shore; . . . To
3 Oh, Brud - ders shout and you sis - ters all pray, Meet me on de od - der shore; . . . De

good folks tell me down here be - low, Meet me on de od - der shore; . . . . . You
save dat sin - ner dar ain't no use, Meet me on de od - der shore; . . . . . Tell
gold - den rib - ber you'll cross some day, Meet me on de od - der shore; . . . . . So

see dat white spec up in de sky, Meet me on de od - der shore; . . . I
Aun - ty Jane and ole Jack - son Prime, Meet me on de od - der shore; . . . I'll
neb - ber lie and brudders don't swear, Meet me on de od - der shore; . . . I -

spec for to go dar when I die, Meet me on de od - der shore! . . .
be dar a waitin' and close on time, Meet me on de od - der shore! . . .
prom - ise you chil - len you'll get dere, Meet me on de od - der shore! . . .

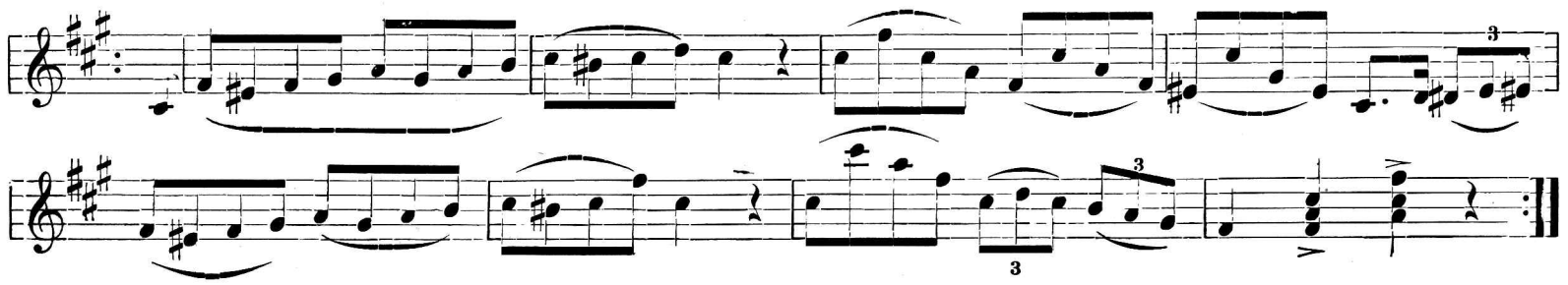
CHORUS.

Meet me on de od - der side, chil - len, I ain't a-gwine to stay here an - y more, ... It

neb-ber am too late, to 'proach de gold-en gate, Meet me on de od - der shore! . . .

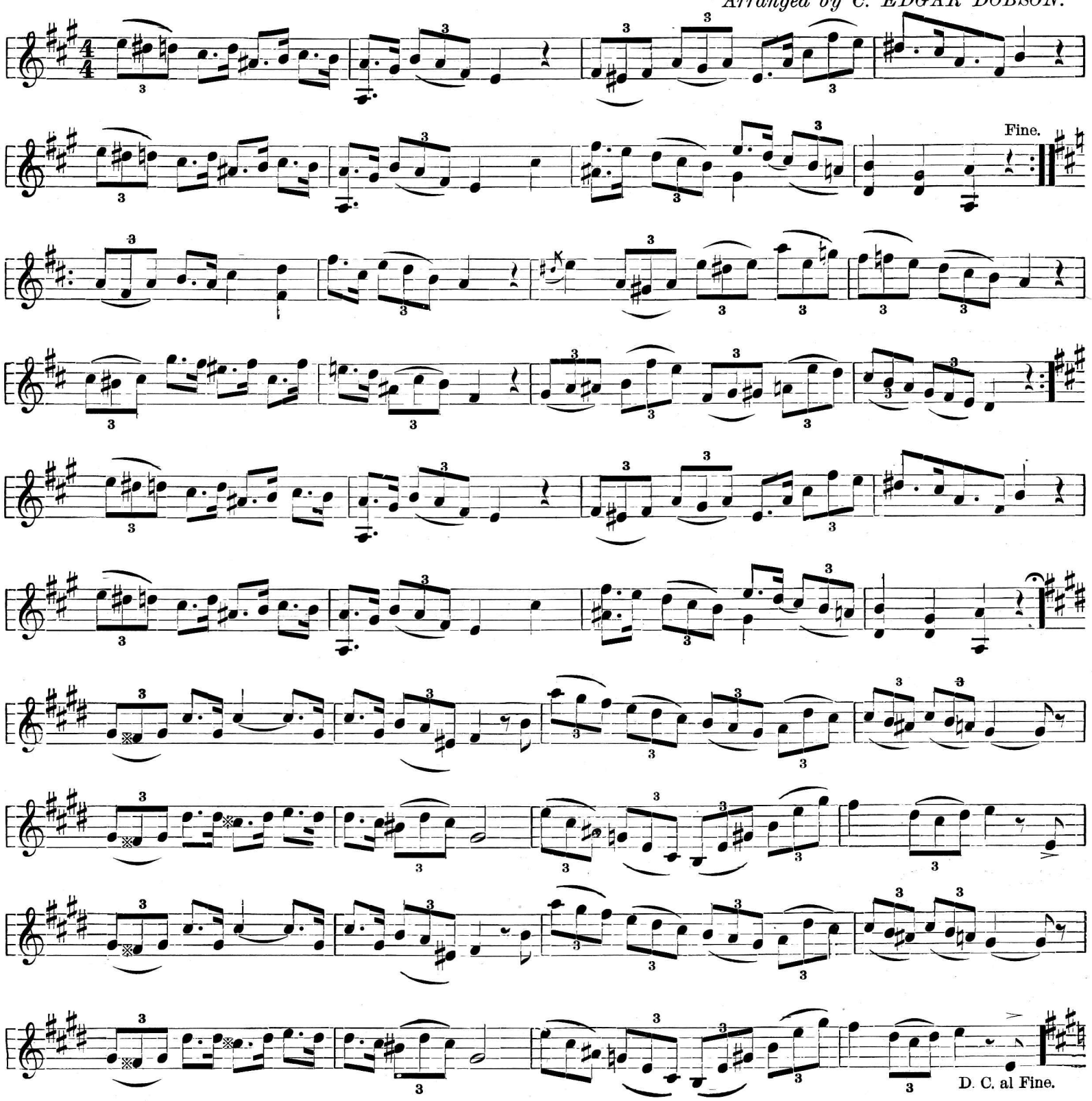
5 B.

Copyright, 1891, by C. Edgar Dobson.



SKIRT DANCE.

(Faust up to Date.)

Arranged by C. EDGAR DOBSON.

"OLD FOLKS AT HOME."

("WAY DOWN UPON THE SWANEE RIVER.")

S. C. FOSTER.

1. Way down up - on de Swa - nee rib-ber, Far, far a - way,
2. All 'round de lit - tle farm I wandered, When I was young,
3. One lit - tle hut a - mong de bush-es, One dat I love,

Dere's whar my heart am turn - ing eb - ber, Dere's wha de old folks stay..... All up and down de
Den ma-ny hap-py days I squandered, Ma - ny de songs I've sung..... When I was playing
Still sad-ly to my mem - 'ry rush-es, No mat - ter where I rove..... When will I see de

rall. *a tempo.*

whole cre - a - tion, Sad - ly I roam, Still long-ing for de old plan - ta-tion,
wid my brudder, Hap - py was I,— Oh, take me to my kind old mudder,
bees a humming, All 'round de comb? When will I hear de ban - jo tumming.

rit.

rall.

And for de old folks at home!.....
Dere let me lib and die!.....
Down in my good old home!.....

REFRAIN.

f All de world am sad and drea - ry, Ev - 'ry whar I *mf*

rit. *p* *a tempo.*

roam,..... Oh, dark-ies, how my heart grows wea - ry, Far from the old folks at home!.....

rall. *pp*

Copyright, MDCCCXCVIII, by C. Edgar Dobson.

YOUNG WERNER'S FAREWELL.

The Great Song for Baritone from Victor Nessler's Opera, "THE TRUMPETER OF SAEKINGEN."
Poem by Victor von Scheffel. Translated by John P. Jackson.

Arranged for Banjo by C. EDGAR DOBSON.

VOICE.

BANJO.

p

'Tis sad, a - las, that life should have its sor - rows, That with the
Das ist im Le - ben häs - lich ein - ge - rich tet, dass bei den

sf

ro - ses, cru - el thorns should grow, And though we fond - ly dream of love's to - mor - - - - rows, Must ev' - ry
Ro - sen gleich der Dor - nen steh'n, Und was das ar - me Herz auch sehnt und dich - - - - - tet, zum Schlusse

heart the grief of part - ing know:
kommt das Von ein - an - der - geh'n,

Deep in thine eyes I've gaz'd full oft and read, Love, of raptured
In dei - nen Au - gen hab' ich einst ge - le - sen, es blitz - te,

hours of bliss, sweet-heart, with thee;
d'rin von Lieb' und Glück ein Schein;

God guard thee well, too quick the days have sped, Love; God guard thee
Be - hüt dich Gott! es wär' zu schön ge - we - - - sen, be - hüt' dich

well, it should not, should not be.
Gott! es hat nicht sol - len sein.

God guard thee well, too quick the days have sped, Love; God guard thee,
Be - hüt' dich God! es wär' zu schön ge - we - sen, be - hüt' dich

rit.

Love, it should not, should not be!
Gott, es hat nicht sol - len sien.

Copyright, 1890, by C. EDGAR DOBSON,

SPEAK EASY.

Original Key C.*

The execution may be simplified by omitting the small notes.

Allegretto.

Composed by MONROE H. ROSENFELD.

1. Oh, how I love dat pret - ty yal - ler gal, Speak ea - sy; I'se gwine fer to make her
2. Oh, hear dem chick - ens sing - in' how - de - do, Speak ea - sy; Now all you chil - len
3. Ole Ga - briel says you mus - n't make a noise, Speak ea - sy; He's got a house way
4. De Sab - bath was a - giv - in' for to rest, Speak ea - sy; If you want to sneak in the

mine some day, Gwine fer to steal dat chile a - way, — Gwine fer to leab dis place to stay, Speak
keep a-way from dar, Don't let yo' hands reach up too far. Or Mas - sa Deb - bel'll pull yo' har, Speak
up in de sky, Chuck full o' toys and cake and pie, You'll all get a home dar by am by, Speak
lit - tle side door, On a Sunday morn at half-past four, Just wipe off yo' chin and ask no more, Speak

ea - - - sy..... Speak you ea - sy, Don't you, don't you hol-ler, lit - tle chil - len, Speak you

ea - sy, Don't you hol - ler so, If yo' want to get to de land o' hon - ey, Speak ye

CHORUS.

soft and speak ye low..... Dar's a home be - yond in de deep blue sky, Where de

By permission of FRANK TOUSEY, owner of Copyright.

*The C tuning is taken as the pitch for the Banjo, but reading from the book standard, A.

songs and mu - sic sweet - ly flow..... If you want to get to yo' home by am

by, Speak ye soft, and speak ye low..... Speak ea - sy, Speak ea - - sy.

MINOR JIG.

5 b. FINE. 3 b.

8 b. 7 b. 5 b. 4 b. 5 b. 3 p. D. C.

5 b. 3 b. 5 b. 3 b. 5 b. 3 b. 5 b. 3 b.

5 b. 1 b. 3 b. 4 p. 4 st. D. C. AL FINE.

A Bunch of Shamrock from my Dear Old Mother.

MONROE H. ROSENFELD.

NOTE.—The C tuning is taken as the standard pitch for the Banjo, but reading from the book standard, A.
The execution may be simplified by omitting the small notes,

Andante moderato.

1. One day there came to me from far a - cross the sea, A let - ter and its words I read with tears..... It
2. I see the cab - in now, my mother's saddened brow, I hear the voice that whisper'd sweet good-bye,..... "Re-
3. That moth-er now is dead, but still the words she said, Will bloom within my heart like buds of spring,..... I

brought a gem so dear my lone - ly heart to cheer, And told of those I had not seen for years,..... They
- mem - ber lad," said she, "and true and hon - est be," Her words within my heart can nev - er die,..... Though
know the dai - sies wave, so gent - ly o'er her grave, And 'round that spot the sweetest mem'ries cling..... So

nev - er more can part this treasure from my heart, It came from one who bless'd it with a tear..... It
oft the world is sad, my heart is ev - er glad, I roam the vales a - gain with hap - py cheer..... Ah,
dear to me shall be, this gift from o'er the sea, And dear - er far it grows from year to year..... When

brought the joys of old, its hopes and bliss un - told, This bunch of sham-rock from my moth - er dear.....
mem'ries sweet a - wake, when in my hand I take This bunch of sham-rock from my moth - er dear.....
life from me shall part, I'll keep up - on my heart, This bunch of sham-rock from my morh - er dear.....

Copyright, 1891 by O. Edgar Dobson, by permission of Frank Tousey.

CHORUS.

A bunch of shamrock from my dear old mother,..... A treas-ure dear-er far than an - y other,..... Though

fad - ed it shall rest up - on my lov - ing breast, This bunch of shamrock from my dear old mother.....

DRESDEN WALTZ.

C. EDGAR DOBSON.

4th string to B.

INTRO. 7 Bar.

1. FINE. 2.

5 Bar.

5 Bar.

1. 2. D. S.

Copyright, MDCCCXCVIII, by C. Edgar Dobson.

With all her Faults I Love her Still.

MONROE H. ROSENFELD. *Arranged for Banjo by C. EDGAR DOBSON.*

1. With all her faults I love her still,..... And e - ven tho' the world should scorn;..... No love like hers..... my heart can thrill..... Al - tho' she's made that heart for - lorn!..... Tho' oth - er hearts have won her love, I bear for her no dreams of ill; Her face to me still dear shall be: With all her
2. She went a - way one sum - mer day,..... And nev - er came a - gain to me;..... And since that day,..... I long and pray,..... That I may pass life's drear - y sea!..... I see her now as first we met, The sun-light shin - - ing o'er her brow, The days were joy with-out al - loy; But ah! my
3. With all her faults I love her still,..... Al - tho' her love for me is dead;..... In ev' - ry dream,... Her smile doth beam,..... Nor care I what the world hath said!..... I know that she'll re - turn a - gain. Al - tho' her face no more I greet, And when this life shall end the strife; I know that

mf

CHORUS.

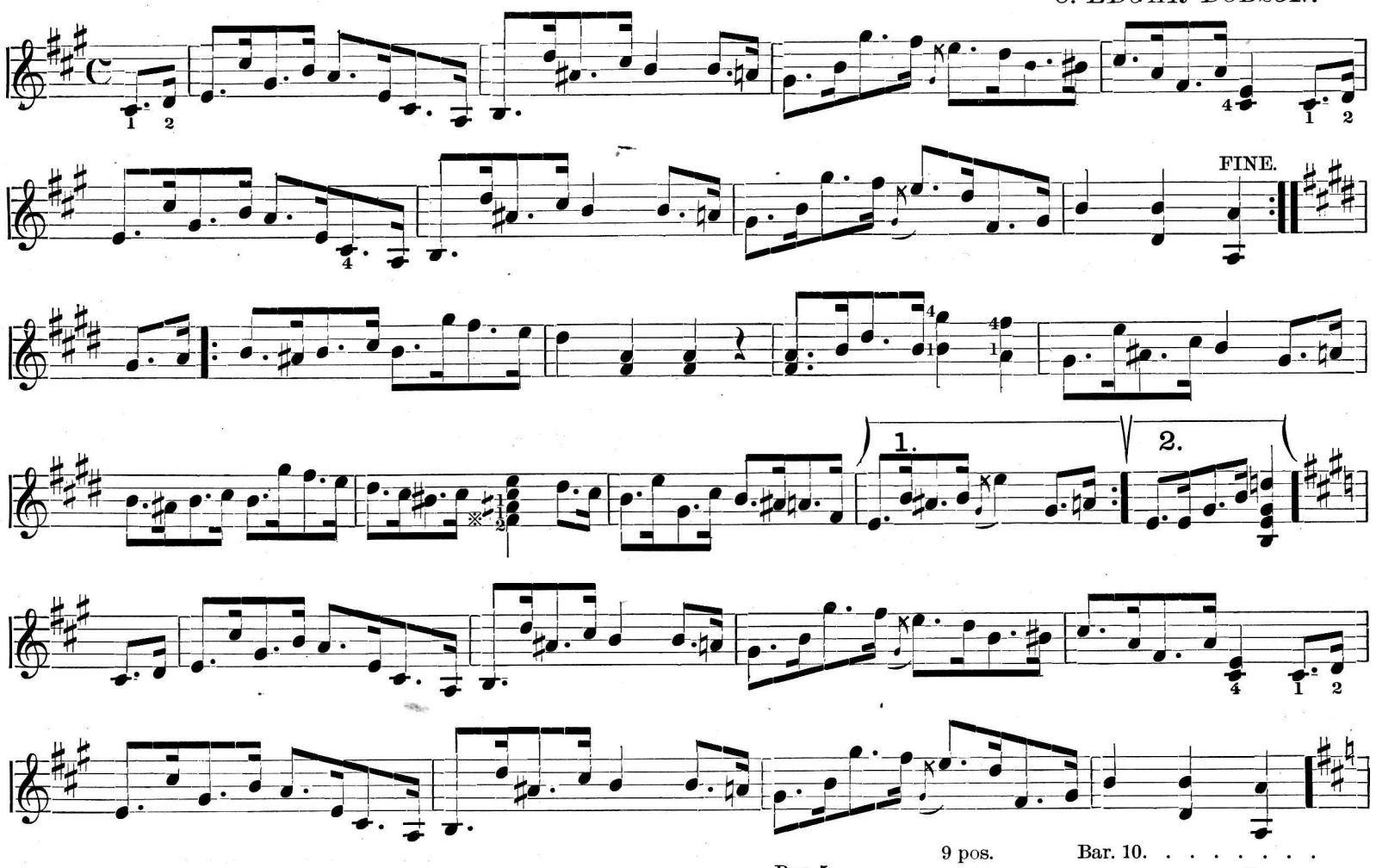
faults I love, I love her still!.....
heart, my heart is wea - ry now!.....
we, that we a - gain shall meet!.....

With all her faults I love her still,..... And e - ven so till Death doth part!..... No love like hers my soul can thrill,..... No oth - er love can win my heart!..... I love her still, I love her still,..... With all her faults I love her still!.....

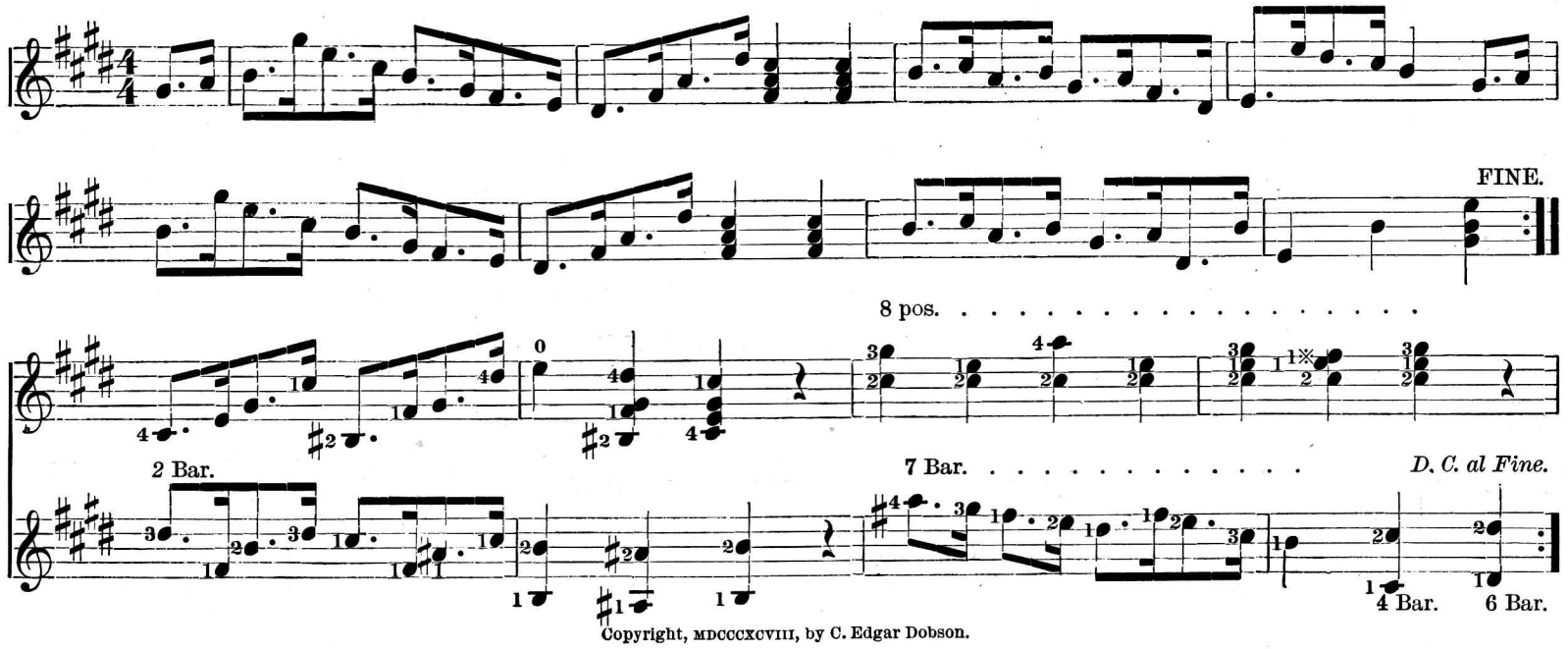
f

By permission of B. W. HITCHCOCK.

LUCERNE SCHOTTISCHE.

C. EDGAR DOBSON.

Copyright, MDCCCXCVIII, by C. Edgar Dobson.

KLONDIKE SCHOTTISCHE.

C. EDGAR DOBSON.

Copyright, MDCCCXCVIII, by C. Edgar Dobson.

The American Banjo Fraternity
FROM THE COLLECTION OF
C. L. SPAULDING
C. L. SPAULDING
77 Columbia Avenue
Hartsdale, New York

THE PALMS.

Arranged by C. EDGAR DOBSON. *J. FAURE.*

Andante. *mf* *cresc.* 9 Bar. 5 Bar. *f* 9 pos. 12 pos. 9 Bar. 3 pos. 5 Bar.

7 Bar. *dim.* 5 Bar. 2 pos. *mf*

p *cresc.* *f* 6 pos. 7 Bar. *mf*

5 pos. 3 pos. *cresc.* *rall.*

4 Bar. *ff* *tempo.*

7 Bar. 7 Bar. 4 Bar. 9 Bar.

9 pos. 9 Bar. 3 pos. 5 Bar. 7 Bar. *Largo.* *Animato.*

9 Bar. 5 Bar. 9 pos. 12 pos. 9 Bar. 3 p. 5 B. 7 B.

Copyright, MDCCCXCVIII, by C. Edgar Dobson.

GREATER NEW YORK POLKA.

C. EDGAR DOBSON.

3 Bar. 5 Bar. . . . . 3 Bar.

3 Bar. 5 Bar. . . . . 3 Bar.

Copyright, MDCCCXCVIII, by C. Edgar Dobson.

"WILMOL" SCHOTTISCHE.

BAKER.

8 p. . . . . 5 p. b. . . . 7 p. b. . . . 8 p. . . . . 5 p. b. . . .

7 p. b. . . . 8 p. . . . . FINE. 0. . . . . 5 p. . . . . 7 p. . . . . 0. . . . 12 Har. 18 - 12 Har.

Bass stg.

0. . . . . 5 p. . . . . 7 p. . . . . 0. . . . . 9. . . . . 8 p. . . . .

12 Har. 18 12 Har. 18

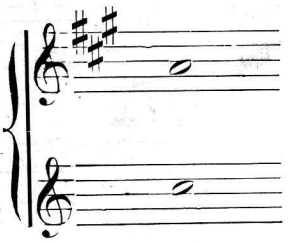
5 p. b. . . . . 7 p. b . . . . . 8 p. . . . . 5 p. b. . . . . 7 p. b. . . . . Bass stg.

8 p. 5 p. 5 p. b. . . . . 7 p. . . . 5 p. . . . . 9 p. 5 5 p. 5 b. 5 7 5

7 p. b. . . . . 7 p. 10 p. b. 7 p. b. . . . . 6 p. 8 p. 5 p. 7 p. b. . . . . 10 p. b. 7 p. 5 p. b. . . . 5 p. . . . . b. - 5 -

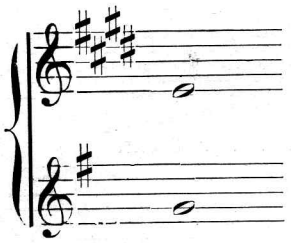
D.C. AL FINE.

CORRESPONDING KEYS BETWEEN BANJO AND PIANO, WITH "A" STRING TUNED TO "C."

BANJO NOTATION. PIANO NOTATION.

Key of "A" on Banjo

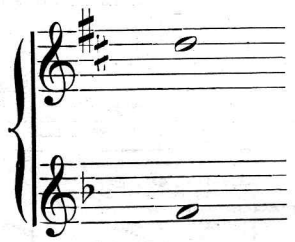
Corresponds to

Key of "C" on Piano.

BANJO. PIANO.

Key of "E" on Banjo

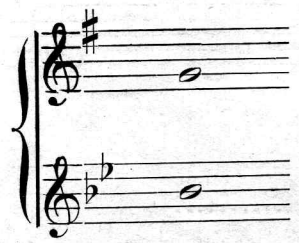
Corresponds to

Key of "G" on Piano.

BANJO. PIANO.

Key of "D" on Banjo

Corresponds to

Key of "F" on Piano.

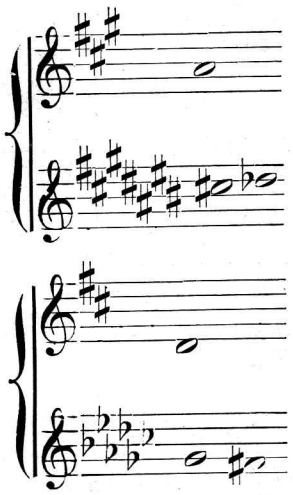
BANJO. PIANO.

Key of "G" on Banjo

Corresponds to

Key of "B♭" on Piano.

On comparing the Key of the Banjo Notation with that of Piano, it will be seen that the Piano Notation is a tone and a half higher than that of Banjo in every example given. Therefore it is a simple matter to arrange keys so that the Banjo can play in harmony with other instruments. If the performer on Banjo for instance plays a melody in key of "D" on *his* instrument, the performer on the *other* instrument must count up a tone and a half for his key. In this particular case it would be "F," one flat. This is the basis for calculation when the Banjo is tuned according to directions given on page 11. It may happen that the piano or instrument used in connection with the Banjo is of *low* pitch; in this case the "A" string of Banjo, may not sound well when tuned to Piano "C"; it is raised a half tone more to "C♯"; or even to "D." Then allowance must be made in finding the key for the accompaniment. If the Banjo "A" were tuned to "C♯," the accompanist must count two full tones up from the key the banjoist plays in, to get his key. If the banjoist tunes the "A" string to "D" on Piano, the accompanist would count two tones and a half, and so on.

SPECIAL TUNING SCHEME; "A" STRING TUNED TO "C♯" ON PIANO.

BANJO. PIANO.

Banjo Key of "A."

Piano Key of "C♯" or "D♭."

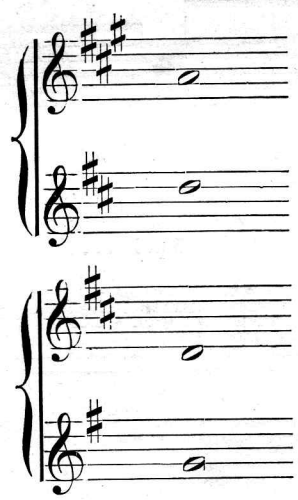
BANJO. PIANO.

Banjo Key of "D."

Piano Key of "G♭"

SPECIAL TUNING SCHEME; BANJO "A" STRING TUNED TO "D" ON PIANO.

BANJO. PIANO.



Banjo Key of "A."

Piano Key of "D."

BANJO. PIANO.

Banjo Key of "D."

Piano Key of "G."

Whether th "A" string sounds "C," "C♯" or "D" on Piano, it is always known as the "A" string on Banjo, and the other strings are tuned to it in due relation to the original scheme of intervals "A," "E," "G♯," "B," "E." The Banjo "A" to Piano "C" scheme, is the one recognized in written or printed music for Banjo and other instruments. The "C♯" or "D" tuning schemes are seldom used, and only when the accompanying instrument is of low pitch.

LIST OF LATEST

PIANO, BANJO, GUITAR AND MANDOLIN SHEET M

PUBLISHED BY

GRAHAM AUSTIN PUBLISHING CO.,

692 Sixth Ave., New York City.

A great success everywhere.

A Mother's Love will Always be the Same,

Words by GEO. COOPER. Music by C. EDGAR DOBSON.

Piano, - - Price, 40 cents.

Now being played throughout the country by all the leading bands and orchestras.

"ECHO" WALTZES,

Piano, Price, 75 cents. By C. EDGAR DOBSON.

As played by Gilmore's Famous Band and published in The New York World.

CHINESE POLKA,

Piano, Price, 40 cents. By C. EDGAR DOBSON.

A leading seller.

MAJESTIC GLIDE,

Piano, Price, 40 cents. By C. BEDELL,

Be sure to order a copy of

DANCE OF THE CRICKET,

By C. EDGAR DOBS

Piano,	
Banjo Solo,	40 cents.
Piano Accomp.	40 "
	25 "

The prettiest song and dance in years.

LITTLE SWEETNESS,

Words by GEO. COOPER. Music by C. EDGAR DOBSC

Piano, words and music,	50 cents.
Banjo and Piano,	40 "

BANJO SELECTIONS.

Echo Waltz, Piano Accomp.,	40 cts.
Chinese Polka, " "	40 "
Little Sweetness, " "	40 "
Gondola Polka, " "	40 "
Good Bye, My Honey, Banjo Solo,	40 "
The Palms, " "	25 "
Echo Waltz, " "	25 "
Chinese Polka, " "	25 "
La Victoire, " "	25 "
Mandolina, " "	25 "
Edmonton Clog, " "	25 "
Cyril Schottische, " "	25 "
El Dorado Yorke, " "	25 "
Dance of the Cricket, " "	40 "
Ingenue, Gavotte, " "	40 "
A Mother's Love will Always be the Same, 1st and 2d Banjo,	30 "
Clyde Schottische, " "	25 "
The Czarina, " "	40 "
I'm de Pickaninny's Mammy, words and music,	50 "
Old Folks at Home, " " "	40 "
Young Werner's Farewell, " " "	25 "
	25 "

MANDOLIN.

Shooting Stars Mazurka,	
Spanish Song, (M. & G.),	2
Entrata in Rome March, (M. & G.),	25
Melodia Español,	2
Chorus from Hugenots, Air from Euryanthe, Waltz from Der Freischutz, Carnival De Venice,	
(Mandolin and Guitar. Ar	

GU

Yeddy Waltz. (Robinson),	
Glenmeadow, "	
Consolation. (Mendelssohn),	
Valse. (F. Sor, Op. 18, No. 1),	
La Petit Carnival. (Streabbog	
Confidence. (Mendelssohn),	